

# THE ETUDE

June

1943

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*music magazine*



*Edvard Grieg*

*One Hundredth Anniversary*

*In This Issue — "Edvard Grieg As I Knew Him" by Percy Grainger*





## Would you turn your back on a wounded Soldier ?

*You think you wouldn't . . . you don't mean to . . .*

But unless you are giving every precious minute of your time . . . every ounce of strength that you can spare . . . towards helping win this war as a civilian, you are letting down those soldiers who are sacrificing lives to win it for you.

What you are asked to give up isn't much compared with what they're giving up. The extra work you undertake is small compared with the gigantic effort they are making. But to a wounded soldier, what you do can mean the difference between life and death.

*You make the choice.*

**LOOK AROUND YOU!** Pick your war activity—and get into it! In your local Citizens Service Corps or Defense Council there is something for every man, woman and child to do. If no such groups exist in your community, help to organize them. Write to this magazine for free booklet, "You and the War," telling what you can do to help defeat the Axis. Find your job—and give it all you've got!





DR. T. TERTIUS  
NOBLE

**DR. T. TERTIUS NOBLE**, for thirty years organist of St. Thomas' Episcopal Church, New York City, founder of the famous St. Thomas Choir Schools, and composer of church music, will retire from active service in June, to devote his time to composition and writing. Dr. Noble, who celebrated his seventy-sixth birthday on May 5, has spent most of his life as a church musician, his service covering over sixty years in the Church of England and in the Protestant Episcopal Church in the United States. He came to New York in 1913, to take the position at St. Thomas' and in 1914 he founded the St. Thomas Festival Chorus, and the Choir School in 1918.

**FOUR WORLD PREMIÈRES** on the radio took place during Music Week, May 2 to 8, under the auspices of the National Federation of Music Clubs. One of these was the presentation of the prize winning patriotic song, selected in a contest conducted jointly by the Federation and the National Broadcasting Company; another of these premières was the playing of the winning chamber music composition, a "Suite for Clarinet and Strings," by Emerson Meyers, member of the faculty of the Catholic Sisters College of Washington, D. C. The third première was on May 4, when a chorus of sixty, under the direction of Dr. John Warren Erb, presented *Joy*, by Franz Bornschein, a musical setting of Walt Whitman's *Mystic Trumpeter*, which was one of two prize winning choral compositions. The other choral work, *Johnny Appleseed*, by Eunice Lea Kettering, head of the department of music at Ashland College, Ashland, Ohio, also was sung on May 4.

**RAOUL LAPARRA**, French composer, was reported killed on April 4 in an air raid on the Renault Works on the outskirts of Paris. He was born in Bordeaux on May 13, 1876, and was the composer of a number of operatic works, one of which, "La Habanera," won the Prix de Rome in 1903, and was presented by the Metropolitan Opera Company in 1924.

#### THE ROBIN HOOD

**DELL** concerts in Philadelphia will open on June 21, when George Szell will be the conductor and Artur Rubin-stein, noted pianist, will be the soloist. Other conductors and soloists scheduled for the season include Andre Kostelanetz, Howard Barlow, Robert Stolz, Lily Pons, Yehudi Menuhin, Marjorie Lawrence, and Marian Anderson. To enable young artists to have the opportunity and advantage of a public appearance with a major symphony orchestra, a national young artists' competition is being conducted by Robin Hood Dell Concerts, Inc., the winner to have an appearance at the summer concerts and to be given a cash award of two hundred fifty dollars. Auditions will be held early in June, and full details may be secured from the Young American Artists Competition Committee, Room 806 Bankers Securities Building, Juniper and Walnut Streets, Philadelphia.



ROBERT  
STOLZ



## The World of Music



HERE, THERE, AND EVERYWHERE  
IN THE MUSICAL WORLD

**LEWIS STEERE**, a student at Hamline University, St. Paul; and Bernard Goldstein, a student at the Boston University of Music, are co-winners in the first student composition contest ever held by the National Federation of Music Clubs. Each award was fifty dollars.

**ARTURO TOSCANINI'S** performance of Sousa's *The Stars and Stripes Forever* at the conclusion of a broadcast of the NBC Symphony Orchestra, brought the audience to its feet with a demonstration rarely heard even with this great organization.

**IN THE CHICAGO RED CROSS WAR FUND DRIVE**, at the end of the first month, sixty-one business and professional organizations, and ten governmental agencies were tabulated. Heading the list, with the largest quota percent-

age, was the Music Industry, with 111%. At that time, \$16,632 had been contributed on a \$15,000 division quota.

**THE REV. DAVID ROITMAN**, an outstanding cantor in orthodox Jewry for the past thirty-eight years, whose melodies for synagogue use have been heard widely in America and abroad, died on April 4, in New York City.

**WILLIAM BERGSMA**, a teaching fellow at the Eastman School of Music, Rochester, is the winner of the 1943 Joseph H. Bearns prize of nine hundred dollars, awarded annually by Columbia University for the best musical composition by an American composer between the ages of eighteen and twenty-five.

**THE SECOND ANNUAL** open-air June Music Festival in Albuquerque, New Mexico, will be held June 6, 9, 13, 16, 20, 23, 27 and 30. The eight evening concerts will feature Maurice Dumesnil, pianist and musical director of the festival; and La Quinta String Quartet, with assisting artists. The notable success of the Festival last year has aroused wide comment.

**DMITRI SHOSTAKOVICH**, who was ill with typhoid fever, now has recovered and has returned to Moscow, after spending several weeks in a rest home. During the period of his convalescence he finished work on a new piano sonata, which on April 14 was given its first performance by the composer, in Moscow.

**YOUNG WOMEN PIANISTS**, employed in overcrowded Washington, D. C., have the opportunity to play for study or recreation in the Strong Residence of the Y. W. C. A., where six pianos have been placed in practice rooms, and may be rented at a nominal rate.

**GUSTAVE DORET**, widely known Swiss composer and conductor, died on April 19, in Lausanne, Switzerland, at the age of seventy-six. Mr. Doret was the composer of a number of operas and about one hundred fifty songs.

**THE FOURTEENTH ANNUAL CHICAGO MUSIC FESTIVAL**, sponsored by the Chicago Tribune Charities, Inc., will be held on August 21, at Soldiers' Field, Chicago. As in former years, contests for singers and instrumentalists will be held previous to the day of the festival. The Festival luncheon will be held August 20, in the Palmer House. Full details of the event may be had from Philip Maxwell, Music Festival Director.

**ERICH LEINSDORF**, who since 1937 has been conductor of the Wagnerian repertoire of the Metropolitan Opera Association, is announced as the new conductor of the Cleveland Orchestra, to succeed Artur Rodzinski, who resigned to become musical director of the New York Philharmonic-Symphony Orchestra. Mr. Leinsdorf will take up his new duties at the beginning of the new season in the fall. For the present no startling changes are contemplated in the Cleveland organization.



ERICH  
LEINSDORF

**GEORGE A. BURDETT**, distinguished organist, composer, one of the founders of the American Guild of Organists, and first dean of the New England Chapter, died March 25, at Dennis Port, Massachusetts. He was born in Boston, June 17, 1856. Following his study in Dresden and Hanover he became assistant to Enckhausen, the court organist at Hanover. Upon his return to this country he became active in and around Boston, as organist and musical director of various churches and organizations. About 1920 he retired from active church work to devote his time to composition. He was a prolific composer of church music.

**ARNALDO ESTRELLA**, Brazilian pianist, and first winner of the Columbia Concerts Award, was soloist with the National Symphony Orchestra of Washington, D. C. under Hans Kindler, in the world première of the "Concerto No. 2," by his compatriot, Radames Gnattali. Mr. Estrella appeared also with the Philadelphia orchestra during the past season.

**TWO AWARDS** in the music field, each for one thousand dollars, were included in the ten prizes given by the American Academy of Arts and Letters and the National Institute of Arts and Letters. William Schuman, professor of music at Sarah Lawrence College, noted for his achievements in choral as well as symphonic and chamber music; and Paul Creston, known also for his work in aesthetics, acoustics and musico-therapy, were the young American composers thus honored. Mr. Schuman has been awarded also the first Pulitzer prize ever to be given in the music field, for his "Secular Cantata No. 2, a Free Song."



WILLIAM  
SCHUMAN

### Competitions

**THE EURYDICE CHORUS AWARD** of 1943, to stimulate choral compositions for women's voices, is announced by the chairman of the committee, Miss Susanna Dercum. The award is for one hundred dollars, to be given for the best composition of three or more parts for women's voices. The contest closes October 1, and full details may be secured from Miss Dercum, Chairman, The Eurydice Chorus Award Committee, c/o The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania.

**THE CHICAGO SINGING TEACHERS GUILD** announces the seventh annual prize song competition for the W. W. Kimball Company prize of one hundred dollars. Manuscripts should be mailed not earlier than October 1, and not later than October 15. Full details of the competition may be procured from E. Clifford Toren, 3225 Foster Avenue, Chicago, Illinois.

**THE NATIONAL BOARD** of Delta Omicron, National Music Sorority, announces a National Composition Contest open to women composers. The award will be a one hundred dollar War Bond. Unpublished manuscripts in solo voice, string, woodwind, brass, piano, organ, and small instrumental ensembles will be accepted. The closing date is extended to September 1; and full details may be secured from the chairman, Mrs. L. Bruce Grannis, 219 Lake Shore Drive, Chicago, Illinois.



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Eye Hath Not Seen.....Alfred R. Gaul	Softly and Tenderly.....Will L. Thompson
By the Waters of Babylon.....Charles T. Howell	The Penitent.....Beardsley Van de Water
Spirit of God.....W. H. Neidlinger	The Publican.....Beardsley Van de Water
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Dedication (Widmung).....Robert Franz	Perfect Hour, The (L'heure exquise).....Reynaldo Hahn
Dreams (Träume).....Richard Wagner	Pirate Dreams.....Charles Hueter
Floods of Spring (Frühlingsfluthen).....Serge Rachmaninoff	Slumber Song (Berceuse).....Alexander Gretchaninoff
If God Left Only You.....John H. Denmore	Snow (Schnee).....Sigurd Lie
I Heard a Cry.....William Arms Fisher	Song of the Open.....Frank La Forge
I Love Thee (Ich liebe dich).....Edvard Grieg	Sonny Boy.....Pearl G. Curran
Lady Moon.....Clara Edwards	Time For Making Songs Has Come, The.....James H. Rogers

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Crossing the Bar.....Carl Busch	Ave Maria (O Loving Father) Arr. by Eduardo Marzo.....Pietro Mascagni
Art Thou Weary?.....Teresa Del Riego	A Song of Redemption.....Daniel Protheroe
Peace I Leave with You.....William Dichmont	God Is a Spirit.....Charles P. Scott
Crucifix.....Jech-Baptiste Faure	Good Shepherd, The.....Beardsley Van de Water
So Near to God.....William Arms Fisher	Night of Nights (Christmas).....Beardsley Van de Water
Parus Angelicus (O Holy Bread of Heaven).....César Franck	Let God Arise.....Alfred Wooler
Eye Hath Not Seen.....Alfred R. Gaul	
God Answers Prayer.....Homer Grunn	
There's a Friend for Little Children.....E. S. Hosmer	

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Because of You.....Lily Strickland	The Little Sandman.....Johannes Brahms
Canst Thou Believe?.....Giuseppe Giordani	Loch Lomond.....Scottish Air
Cease, Oh Cease.....Alessandro Scarlatti	Madrigal.....Cécile Chaminade
Cradle Song.....Johannes Brahms	My Marguerite.....Old French
Daddy.....Arthur H. Behrend	Night and Day.....Charles Fonteyn Manney
Drink to Me Only with Thine Eyes.....Col. R. Melish	O Little Mother of Mine.....George B. Nevin
The Heart of Her.....Charles Wakefield Cadman	Speak Again, Love.....Antonio Lotti
In the Time of Roses.....Luise Reichardt	Steadfast Love.....H. de Fontenailles

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## Contents for June, 1943

VOLUME LXI, No. 6 • PRICE 25 CENTS

WORLD OF MUSIC ..... 361

### EDITORIAL

"Just for the Thrill of It" ..... 363

### MUSIC AND CULTURE

Wartime Piano Conservation.....	Theodore E. Steinway	364
What Music Means to Mrs. Miniver.....	Jan Struther	365
A Concert Pianist on the Production Line.....	Guy Maier	367
"America Made Me a Success".....	Emanuel List	368

### MUSIC IN THE HOME

Rachmaninoff Left Priceless Recordings.....	Peter Hugh Reed	369
Long Range Plans for Radio Music.....	Alfred Lindsay Morgan	370
The Etude Music Lover's Bookshelf.....	B. Meredith Cadman	371

### MUSIC AND STUDY

The Teacher's Round Table.....	Dr. Guy Maier	372
Roads to Effective Piano Playing.....	Professor I. Philipp	373
The Basic Principles of Good Voice Production.....	Wilbur Alonza Skiles	375
March to "The Stars and Stripes Forever".....	Lois E. Addison	376
Ocean Grove's Notable Organ.....	Clarence Kohlmann	377
Are You Exposing Your Pupils to Enough Good Music?.....	Charles Hofmann	378
The Pennsylvania All-State Band Festival.....	James W. Dunlop	379
Wood for Violin Making.....	Eric L. Armstrong	381
Who Are These Composers?.....	B. A. Holway	383
Questions and Answers.....	Dr. Karl W. Gehrrens	385
Grieg—Nationalist and Cosmopolitan.....	Percy Aldridge Grainger	386
Technic of the Month—When Spring Climbs the Mountain, Op. 42, No. 6, by Robert Franz.....	Dr. Guy Maier	407

### MUSIC

#### Classic and Contemporary Selections

A Memory of Springtime.....	Morgan West	387
Norwegian Dance.....	Edvard Grieg, Op. 35, No. 2	388
Mountain Shower.....	James Francis Cooke	390
Dance of the Pink Petals.....	Claude Davis Richardson	391
Theme from Piano Concerto in E Minor.....	Chopin-Lévine	392
Little Havana Girl.....	Lewis Brown	394
By a Crystal Pool.....	N. Louise Wright	394
Rooster on the Road.....	Sidney Lawrence	395
Angels, Ever Bright and Fair.....	G. F. Handel	396

#### Vocal and Instrumental Compositions

House on Honeymoon Hill (Medium Voice).....	Hermene Warlick Eichhorn	397
Ho! Everyone That Thirsteth (Low Voice).....	Graham Godfrey	398
Ecstasy (Violin).....	Walter C. Simon	400
At Dawning (Organ).....	Cadman-Eddy	401
The Rope Swing (Four Hands).....	Berniece Rose Copeland	402
Drink to Me Only with Thine Eyes (Four Hands) Old English Air—	Arr. by William Hodson	402

#### Delightful Pieces for Young Players

Day Dreams.....	Milo Stevens	404
On the Radio.....	Ada Richter	405
Funny Circus Clown.....	Sidney Forrest	405

#### Technic of the Month

When Spring Climbs the Mountain  
Robert Franz, Op. 42, No. 6—Arr. by Guy Maier 406

### THE JUNIOR ETUDE

Elizabeth Gest 420

### MISCELLANEOUS

Steps to a Vocal Training.....	Sidney Bushell	366
One Difficult Measure.....	Dorothy Freas	381
More Pupils.....	Gladys Hutchinson	384
Musical Oddities—Bells.....	Karry Ellis	384
Voice Questions Answered.....	Dr. Nicholas Douthy	409
Organ and Choir Questions Answered.....	Dr. Henry S. Fry	411
Violin Questions Answered.....	Robert Braine	413
Band Questions and Answers.....	William D. Revelli	415

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## "Just for the Thrill of It"

HOW HAVE the great art creations of the world come into being? Certainly very few of them are the result of mercenary motives. When Moussorgsky was making platitudinous piano arrangements of the Italian operas in Paris, and Richard Wagner was engaged in similar "hack work" in the City of Light, they did this in order that they might continue to exist so that they could have at some glorious future moment the thrill of enjoying the full and natural power of the higher expression of their genius. In fact, there are relatively few instances in history in which art works of the nobler order have been created as an offering upon the high altar of Mammon. Many musicians who have produced real art works have, it is true, become exceedingly rich men, but almost none have done this composing through any definite ambition to create wealth.

The average layman does not realize that to the genius, creation is life itself. When the precocious Russian novelist, Dostoyevsky, was condemned to prison as a socialist conspirator, he wrote to his brother: "If I am not permitted to write, I shall perish." The great artist writes because he must; not for material gain. In fact, numerous careers have been ruined by rank commercialism. The Latin aphorism of Terence: "*Pecuniam perdisisti; fortasse illa te perdiret manens*" ("You have lost your money: perhaps it would have lost you, had it remained") reminds us of many musical creators who have permitted money and the consequent indolent luxury to destroy opportunities. It did this in the case of Rossini who, after the success of "William Tell" in 1829, when the composer was thirty-six, abandoned composition and spent the remaining thirty-nine years of his life in gluttony, and in emitting some of the cleverest witticisms of the sparkling Paris of his day.

It is true that some of the illustrious musicians of the past had patrons who deigned to give from their riches what amounted to pittance for the support of their musical flunkies. Yes—flunkies—because in the days of Haydn and Mozart the masters were put upon much the same basis as any menial of the palace. This is shown by the attitudes

of the musicians toward their regal and baronial patrons. For instance, when Franz Schubert applied for the position of Vice Kappelmeister at the court of the Emperor Francis II of Austria, he began his letter:

*"Your Majesty, Most Gracious Emperor! With the deepest submission the undersigned humbly begs Your Majesty to bestow upon him the vacant post of Vice Kappelmeister to the Court and supports his application with the following qualifications."*

He then states his qualifications, concluding with:

*"He is at present without employment and hopes in the security of a permanent position to be able to realize at last those high musical aspirations which he has ever kept before him."\**

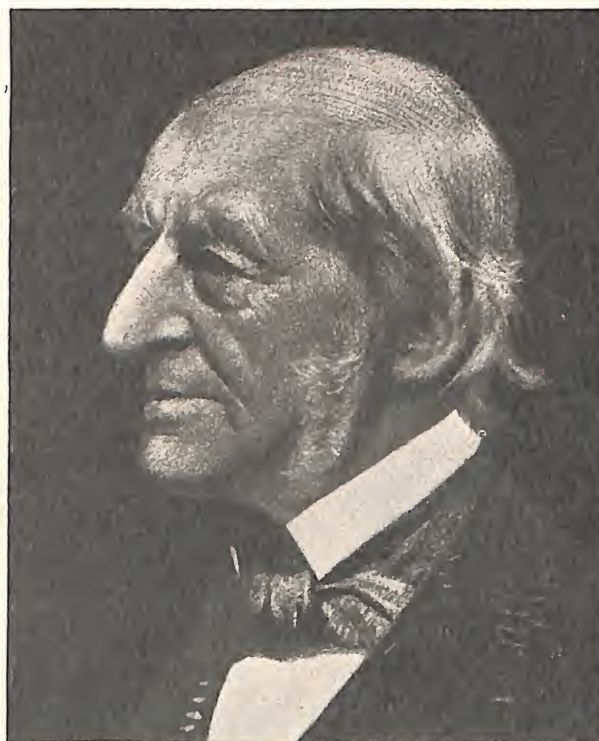
The Emperor (Grace to his foul carcass!) never bothered to answer the letter.

The musicians, poets, and artists of classical world renown were ridiculously servile to their employers. They groveled in deep humility when they asked their bejeweled patrons to accept graciously their "insignificant tributes." Some of the tributes now remain as priceless pearls of art, while the royal swine who received

them are properly sunk into oblivion. The gentlemen of the Court threw out a few baubles to their musicians, as they would cast bones to a pet poodle. Then the immortal geniuses grabbed them with bewildered gratitude. Naturally there were some deserving and understanding patrons, like those of the large Esterhazy family, who showed a reverent appreciation of the works of Haydn, Mozart, and Beethoven.

In the case of Wagner, who could grovel in conventional fashion when it suited his purposes—he was just lucky enough to find a mentally unbalanced Maecenas in the person of King Leopold of Bavaria, who was so overcome by the fabulous flights of Wagner's pyrotechnical imagination that he very nearly bankrupted his nation by tagging along in Wagner's footsteps! Years after the death of Leopold we bought, in Bavarian streets, colored portrait postal cards reading, "The Bavarian People's Darling." Leopold was looked upon by the sterner statesmen as a dangerous

(Continued on Page 374)



RALPH WALDO EMERSON

\*Quoted from the excellent "Treasury of the World's Great Letters," edited by Mr. Lincoln Schuster.



# Wartime Piano Conservation

How to Take Care of Your Instrument for the Duration

From a Conference with

Theodore E. Steinway

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

Theodore E. Steinway was born in New York City October 6, 1883. He is a descendant of one of the greatest families of piano makers. The firm began in America with Henry Engelhard Steinway, who came to this country in June, 1850, and in 1853 established the internationally famous company which bears his name. Of the numerous descendants of "Henry" there are now actively engaged in the business no fewer than nine. The first Steinway piano made was purchased by Peter Cooper, American inventor, manufacturer, and philanthropist.

It has been the tradition of the family to have those designated to take part in the business trained in the various practical branches of this firm. Thus, Theodore E. Steinway, who is a grandson of the founder, after his schooling in New York and at the Cathedral School (Episcopal) of St. Paul in Garden City, Long Island, went to work at the Steinway factory in Long Island City at \$2.50 a week. There he spent five years "at the bench," learning, like all other members of the firm, every branch of piano making, from pouring iron in the foundry to tuning concert grands. He thereafter spent sixteen years as Assistant to the late Henry Ziegler (his cousin and a Steinway descendant), head of the inventions and acoustical engineering department. Then he went to Steinway Hall, to be trained in the business end of the firm; that is, in salesmanship, real estate, and so on. Following this, he became personal assistant to his older cousin, Frederick T. Steinway, whom he succeeded as President in 1928.

His numerous trips abroad and his activities here have brought him in contact with practically all of the foremost musicians of his time. Now that the Steinway plants are given over entirely, for the duration, to the manufacture of aircraft for Uncle Sam, he rejoices in the new Steinway products which are singing the Song of Victory over tyranny.

Mr. William R. Steinway, brother of Theodore, for years General Manager of the far-reaching Steinway interests in Europe, is now in America, actively engaged in the work of the firm. Other Steinway descendants connected with the firm are Charles F. M. Steinway, Secretary; Fred Ziegler (son of Henry Ziegler), Director; Henry Z. Steinway (grandson of the founder), Assistant Plant Manager; Theodore D. Steinway, Jr. (grandson of founder), Factory apprentice (at present in the United States Army in New Guinea); Charles G. Steinway, in United States Army; John Howland Steinway (grandson of founder, at present in United States Army, Miami, Florida); Frederick

Steinway, (grandson of founder, United States Navy V-7.).

The writer of this interview is indebted to Mr. Byron H. Collins for his coöperation in securing important statistical information. The world-wide prestige of the large Steinway staff of experts and technicians makes this article of permanent value to all lovers of the piano.—EDITOR'S NOTE.

AMERICA'S MUSICAL INSTRUMENT inventory (talking in the terms we hear applied to our national rubber stock) is a large and important one. But, as in the case of rubber, it is one which can be greatly reduced in value unless proper conservation measures are taken. This applies not merely to pianos, but to all other musical instruments, most of which must be kept in repair constantly to prevent loss.

"During World War I, the nature of naval and military production and operations made no such demands upon materials to be compared with what we in America are expected to meet at this time. Therefore, the necessity for the conservation of art materials now is one in which all who are genuinely concerned about the cultural future of our country should be deeply concerned. It would be possible for us to neglect certain things which would cause irreparable loss in the future.

"The Government, with proper understanding of the paramount need of our soldiers and sailors,

has given them all first consideration in the matter of priorities. It stepped in promptly and made rapid inventories of available stocks and stated very frankly and emphatically what it required in the way of materials and manpower. If an industry had workers with special adaptations, those workers were focused upon war efforts. Now in the piano industry there were men with long training, accustomed to work in two fields—in wood, as well as in metal. Their highly skilled hands and minds made them an important asset for the Government in the emergency.

"Therefore, we find that practically the entire piano industry was converted literally overnight to the manufacture of gliders, the huge, engineless planes which are performing such a vital part in military maneuvers, especially for the transport of troops and machinery. After the Treaty of Versailles, the German Reich was prohibited the use of military airplanes. Therefore, they astutely went in for the study of gliders and produced thousands of operators who, with very little additional training, became expert airplane pilots. Almost everyone is familiar with the way in which the Nazis thereafter manufactured secretly vast numbers of airplanes, and the glider-trained pilots soon were soaring over Europe, much to the surprise of the enemies of the Nazis. Lindbergh inspected the vast Nazi-made armada and declared it invincible.

## An Important Rôle

"After this surprise was over, the countries of the United Nations realized the need to make as many planes and gliders as soon as possible. As a part of this effort, the piano industry has played an important rôle. Thus, gliders made in the Steinway and other piano plants already are taking a vital place in our armed forces.

These factories are making a most significant contribution to tomorrow's victory, which will enable the world to turn back to beauty.

"The conversion of the factories, of course, shut off the supply of new pianos instantly, save for those in the stocks already manufactured, which, fortunately, are not yet entirely wiped out. New pianos of various makes, good and indifferent, are still obtainable and are on the floors of dealers in all parts of the country. Meanwhile, the dealers have been endeavoring to secure good second-hand pianos of all makes, and after refurbishing them, present them for sale.

"This is the piano situation as it stands to-day. There are, the United States, many of which are either in excellent condition or are fundamentally sound. These are the pianos (Continued on Page 374)



THEODORE E. STEINWAY



# What Music Means to Mrs. Miniver

An Unusual Conference with

Jan Struther

Distinguished British Author

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT



JAN STRUTHER

"MRS. MINIVER" RANKS NOT ONLY as the best-known of Jan Struther's books but as one of the best-known and best-loved books to have come out of the war. Its human naturalness and its feeling for the everyday values of life make the reader imagine that it must have been as easy to turn out as conversation. Yet its author tells you that any kind of story or prose writing is an effort for her—often an agonizing effort. Jan Struther is essentially a poet. She expresses herself most freely in verse; the work to which she feels closest is her poetry, of which she has published a distinguished amount. "Many of the things that were most liked in 'Mrs. Miniver,' Miss Struther confides, "were ideas that I had jotted down to develop as poems. But then I accepted the invitation of the London Times to write the Miniver series, and very often I ran short of material just when my deadline was approaching, so I put the ideas into prose instead of verse!"

It is as a poet that Jan Struther approaches music. She has a deep love and understanding of it, and the musical elements she loves best are rhythm, melody, mood, and color. Much of Miss Struther's poetry concerns itself with music, and she delights in tracking down the exact words with which to describe the indescribable beauty of tones. Passages from her latest volume of poems, "The Glass Blower" (Harcourt, Brace and Company, 1941), reveal her sensitive appreciation of musical values:

*"Twist the milled knob, fingers; needle, spin:  
For here at least is rhythm, pattern, order,  
and the ultimate reward  
Of the tonic chord."* (—MOOD INDIGO)

And again:

*"If only one could read the score of a  
situation . . .  
Its foredoomed pattern of theme and  
variation;  
Hear the unbearable sweetness and swell of  
strings,  
The halcyon clarinet, the flute's precision,  
The lift-heart brass, the brusque emphatic  
drum . . .  
... like a trained musician . . ."*  
(—ORCHESTRAL SCORE)

In a word, Jan Struther has the music hobby and has it hard. "Showiness" impresses her not at all; she far prefers chamber music to opera, and she has a hearty appreciation of dance forms of all ages, including jazz. Her favorite recreation is playing the recorder (the end-blown or old English flute, which is mentioned in Shakespeare and was used by Henry VIII). She has half a dozen recorders of different pitch on a stand beside the piano in her living-room, and she wishes that her lecturing and writing career gave her more time to practice. By way of home fun, Miss Struther and her children play duets and trios; or sometimes she invites some pianistic friend to accompany her and bring out the full harmonic value of the music.

"My musical training has been somewhat unorthodox," Miss Struther confides. "My mother, for some odd reason, disliked music and would permit no instrument in the house. Consequently, we children had no music lessons. When I was about five, though, my brother smuggled a tin penny-whistle in to me—probably because it was the easiest instrument to conceal—and I taught myself tunes by ear, and played them just for fun. *Clementine* and *The Camp-*

*town Races*—both of them American—were the first two tunes I learned. I've been blowing ever since! After my marriage, my musical life became less clandestine. We used to spend the summer with my parents-in-law, in Scotland; there were eleven grandchildren and eight of them (includ-

ing my own children) played in a family orchestra. My eldest son, now in the Scots Guards, plays the clarinet, and my daughter Janet plays the recorder. Evidently we are a blowing family.

"At the moment, however, my chief interest in music is the effect it has on people at war. To say that the plain, ordinary citizen takes joy in music during these hard times is understatement. Take London's National Gallery concerts, for instance, that were organized by Myra Hess and her associates, after the pictures had been removed from the Gallery as a war-time precaution. These concerts are given during the lunch hour, and the tickets are incredibly cheap. They are

performed by first-ranking musicians, and every day the place is jammed to overflowing, not with 'professional music lovers,' but with workers, shop-girls, typists, and men and women in uniform. They sit on rows of hard chairs, or sometimes even on the floor. It's reassuring to think that music can help them so much, and can



"MRS. MINIVER"  
Greer Garson in her unforgettable rôle.

"FORWARD MARCH WITH MUSIC"



make them forget for a time the dangers and hardships of their wartime lives.

"Music is going to perform another valuable service after the horror of war is over. It is going to bring the American and British peoples into much closer understanding. Indeed, it's possible to see that happening already. British hostesses, who want to entertain American soldiers and don't know quite how to begin, open the piano and start a general sing-song. At once the ice is broken and differences of nationality, speech, and customs are forgotten in the fun of singing together. And it is surprising to see how many songs we have in common. Britain's dance tunes and popular songs are very largely American. There are British dance tunes, of course, but the people seem to prefer the American variety, which of course we get to know almost immediately from the movies and over the radio. And we are quite convinced that no dance bands in the world can equal the American Negro groups.

### American Folk Songs in England

"The day-to-day popular tunes are by no means the only music that we enjoy in common with Americans. American folk songs and ballads have found their way to us and have a large share in our everyday repertoires. When we get together to have a sing-song, one of the first things we choose is *Swanee River*; it's a song of the American South, to be sure, but it's also a song of universal nostalgia. 'The old folks at home' step out of their cotton-plantation setting and symbolize loved ones in Devonshire, or Lancashire, or Scotland. The *Clementine* song of my own early memory is also very well known. I remember wondering about 'the miner who was a "forty-niner." I had no notion of the American gold rush, of course, and concluded that he was forty-nine years old!

"And British songs form a part of America's folk-background. *The Star-Spangled Banner* and *Home, Sweet Home* are English songs (as far as the music goes). The further one gets away from 'academic' music, the more clearly the identity of folk strains becomes evident. I found this out at first hand in the mountains of Tennessee. When I heard about the terrible poverty of some of the schools in the back-woods areas, I felt I wanted to do something to help them, not only for their own sakes, but also in the hope of trying to repay in a small measure the wonderful generosity that Americans are showing to British children. After I had 'adopted' one of these schools, I became so much interested in it that I decided to go down and see it for myself; so, during the Easter holidays last year, my children and I traveled (not without difficulties) to the Tennessee mountains. The regional, educational, and even linguistic conditions were different from anything I had ever known, and we all realized that it would require some breaking down of barriers to get behind the reserve of these people and talk to them. So when we got to the school, I suggested that we should all sing some songs together instead of my making a formal talk. To my delight, I found that the songs which had grown up with these mountaineers as part of their tradition were English folk tunes and ballads. Not only had the music come down to them; it had been preserved in its seventeenth and eighteenth century forms. The songs that we heard there as folk airs were the same ones we knew and loved in our own English collections! While the music was un-

dergoing the normal mutations of time in England, it lived on in these mountains in the form in which it was first brought there by the earliest settlers. Certainly, the American who finds songs of his own rooted in British soil, and the Britisher who finds songs of his own on American lips can't fail to find themselves well on the way towards better understanding in other and more practical matters."

### Music under Difficulties

The music of the armed forces touches Miss Struther in an even deeper way. Her husband, Lieutenant Anthony Maxtone Graham of the Scots Guards, the same regiment in which her eldest son is serving, has for more than seven months been a prisoner of war somewhere in Italy, after action in the battle of Libya. During the months he has been in prison, Lieutenant Maxtone Graham's letters have been scarce—so scarce that his family was deeply concerned for his health and safety. After weeks of worrying about how he was being treated and fed, Miss Struther received the following letter:

"You will be amused to hear some details of my activities here. Music is going strong; we have a theatre variety orchestra, a dance band, and a Chamber Music orchestra, all of which come under my aegis. We had a Mozart concert on Sunday which was hugely successful. Most of the players are kept busy full-time on theatre work. We are lucky in having Tommy Sampson, a dance band leader in private life, and above all Tony Baines, the Philharmonic player, who is superb. Tony is a profound musician with a prodigious memory. . . . We have not had any scores supplied to us as yet, though we got the instruments without too much difficulty.

"The theatre is great fun, and we have produced an enormous variety of entertainments, running for a week at a time. Again, we have no play scripts, so 'James Oliphant' (my nom-de-plume) has been kept busy! I have done three one-act plays, one full-length thriller, and one full-length trial so far . . . very successfully, though I say it. Oh, and I'm going to play the oboe! I have ordered one, and the other Tony will be the ideal teacher. I have not done much in the way of stage appearances . . . I have been too busy writing and producing. For the last fortnight we have turned the theatre into a Cabaret at which the evening meal has been served by officer-waiters, and everyone coming in fancy dress. It took a fortnight to get everyone in, and employed a staff of sixty! I was head waiter! It's an advantage of such a big camp that we can be ambitious at small cost per head."

Perhaps the war will at last root out the impression that the English are an "unmusical people." Miss Struther believes that the wholly mistaken idea grew out of the Britisher's natural reserve and his dislike of appearing emotional. That is why one finds less public hysteria of enthusiasm and more private enjoyment of music-making among the British than among any other nation. Evening parties, now more than ever, include informal singing of "hit tunes" and folk-songs; and the revival of recorder-playing has taken hold in the most unexpected circles. "Music," says Miss Struther, "is giving the English people—the fighting men and the fighting civilians—spiritual help, and is doing a lot to keep up their morale."

\* \* \* \*

"When gripping grief the heart doth wound,  
And doleful dumps the mind oppress,  
Then music with her silver sound  
With speedy help doth lend redress."

—SHAKESPEARE

"FORWARD MARCH WITH MUSIC"

## Steps to a Vocal Technic

by Sidney Bushnell

IN HER splendid article, "The Building and Use of a Vocal Instrument," in *THE ETUDE* for May, 1939, Kerstin Thorberg says, "The most serious error a young student can make is to suppose that the study of singing is limited to the mastery of purely vocal problems." A point that may well bear amplification.

So engrossed do many vocal students become with such matters as extension of range and the development of tone quality through the medium of vowel forms in combination with various exercises, that there is a danger of the successful performance of these exercises becoming the student's sole endeavor.

For example, a budding baritone, experiencing difficulty with his tones above Middle C-sharp, is told, or discovers through reading, that these tones must be "covered" to avoid the inevitable "I've-brought-the-coals" quality that characterizes them when they are sung "open" on certain vowels.

Special exercises may be recommended to assist in the development, or the discovery, of the desired covered quality, and to work he goes. Being of average intelligence, success crowns his efforts, and one day he is overjoyed to hear in the upper tone of his exercise



the unmistakable ring of the covered, or, as one terms it "pointed" tone. Almost immediately, it disappears; but a few days later a sporadic reappearance of the elusive tone gladdens his heart, and soon he can produce it every time and cherishes it as a jewel of great price. Always, in that peculiar combination of tones and vowels it "clicks" home, and he is jubilant. "Did you hear my covered 'E' this morning?" he exults. He can hardly wait from one practice to the next to hear and feel it again; and herein lies the danger, the failure to realize that what he is doing is nothing better than a vocal stunt.

From a purely technical point of view it might interest a fellow student; but an everyday audience is going to be but mildly transported by such vocal gymnastics as



however fine the quality of the jewel forming the apex of the tonal pyramid.

And this is true of all such "devices," so-called. They are merely steps in the development of the vocal instrument; they are not *singing*. Tones thus discovered and "fixed" must be molded by and into words before they can be used for singing purposes.

Your vocal stunts are the means, not the end of vocal study and development. A famous teacher has said: "Tone production does not result from singing mechanically up and down the scale, but it means the developing of a beautiful instrument on which the singer is to play when every tone has been properly placed."





Dr. Maier, in slacks and work shirt, proudly hands Mrs. Maier his first check earned at "hard labor."

# A Concert Pianist on the Production Line

From Baby Grands to Bombers

by Guy Maier

Mus. Doc.

*Dr. Maier, well-known artist and teacher, has been working daily in the great Douglas Aircraft plant at Santa Monica, California, because his patriotic conscience compelled him to give as much of his time and effort as possible. This is a most unusual article, through which Dr. Maier is anxious to bring to the attention of as many "white collar" workers as possible, the pressing need for their services in urgent war defense work, right now.—EDITOR'S NOTE.*

WE WERE a pathetic little knot of humanity shivering in the cold California dawn at the aircraft company's gate. The sign at the barred entrance exuded bad grammar but no comfort. "NEW STARTS," it said—which made us feel more than ever like lonely bits of flotsam on an alien shore. What was in store for us "new starts," unskilled labor, assigned to begin work on this dark Friday the thirteenth in the department of Production Control? The only heartening item of the whole set-up was, we were told, that "Production Control" meant getting the right parts to the right department at the right time. . . . Might be a rather important job after all, we thought, trying to muster up a bit of courage.

Since that morning I have not laid eyes on a single one of those "new starts," but I can only hope that my apprehensive companions have found the path of "Production Control" as strenuous and fascinating as I have.

Here was I, a timid, "Milquetoast" of a man at the half-century mark, clutching a piece of paper attesting that I was hired on condition that I could "lift and move heavy parts." Why should I, all my life a professional concert pianist, with every soft, artistic attribute (not to mention sensitively trained arms, hands and fingers)—why should I be willing to take a stevedore's job? Because, like many others, I was determined somehow to edge in on the direct line of the war effort; what was more important, this was the only job I could get! Even then it took a powerful lot of persuasion to convince the company's employment service that my "qualifications" were worth sixty cents an hour, and that if they would give me any kind of job, however hard or humble, I would try to fill the bill.

The employment office offered only one suggestion. I was to come to work in "slacks and a shirt." But after that first day in the gigantic outdoor warehouse, unloading airplane parts from trucks, stowing these away in great "bins" and racks, and reloading others when assembly lines called for them, I emerged a torn, tattered tramp, peering grubbily through layers of gray, alumi-

num dust. After that I just wore dirty pants and a disreputable leather jacket. With my shiny dinner pail and flashing official button I felt quite a Guy!

## A Severe Initiation

Of course I was completely "shot" after those first shifts; but don't forget, a concert pianist is also a day laborer earning his living by the sweat of his brow—romantic notions to the contrary notwithstanding. So I soon shook into the groove. And I mean *shook*. Slapping a fifty-pound crosstie or a hundred-pound oil cooler around with abandon, catching armored plate kicked off a truck with a *staccato lunatico* touch by a garrulous driver, or slipping clumsily through the boards of a fourth-tier rack as you conk your skull on the ceiling light bulb, soon shakes you into—or out of—shape. Of course, it's not so hot for your piano technique; but watchfulness and thick gloves ward off most finger casualties.

When my friends condemn such goings on as these, and add, "Couldn't you be

doing a much more worth-while job in this war with your *music*?", I tell them that, unlike the last war, the entertainment for our armed forces in this one is amply served by radio, records, bands, sound movies and the efficient U.S.O. I tell them too, that if I don't take this job right now, there's no one else to do it. The army is clamoring for planes; the California Aircraft companies are crying for workers, men and women. Our own company needs 10,000 in the next few months. But (Continued on Page 382)



AN ASSEMBLY LINE IN THE NASH DOUGLAS AIRCRAFT COMPANY PLANT AT SANTA MONICA

Dr. Guy Maier has been employed as a worker at the Plant all winter, but has been given a two-months' furlough in order that he may continue his Master Classes this summer.



# America Made Me a Success"

A Conference with

Emanuel List

Internationally Renowned Singer  
Leading Basso, Metropolitan Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

I OWE A GREAT DEBT of gratitude to America. Although I have sung all my life, my actual career was made possible by the counsels and opportunities afforded me in this country. I should like to repay a part of that debt, at least, by addressing myself to American students. Among the many problems that must be solved in a vocal career, two merit special attention: First, the American vocal student should devote himself to intensive study of the *Lied*; in second place, he should get rid of the notion that his career cannot begin until he is given great rôles, great arias, and great songs to perform. Let us examine these problems separately.

"The art of the *Lied*—the art-song—is the highest in the field of vocal interpretation. It is also the most difficult since it demands the complete blending of poetic, musical, and spiritual values. In projecting the *Lied*, it is not enough to pour out 'a great voice'—oddly enough, some of the finest *Lieder*-singers have had comparatively insignificant voices. The secret of their interpretations lay in their understanding and consequent projection of the mood and feeling of the songs. That, precisely, is the foundation upon which the student must build his work. How is he to accomplish it? The first step is to steep one's self in the human feeling of the song. The creation of mood depends upon the vitality of the sheerly human heart-quality with which the singer can surround his interpretation. Hence, the singer who approaches his material too academically or too superficially is lost at the outset!

## A True Interpretation

"A good way of beginning is to identify one's self with the person described in the song. Forget all lesson problems and try to feel as that person must have felt. In approaching Schubert's 'Winterreise,' for example, get at the human reality back of it. Here is more than a series of poems set to music—it is the deepest human expression of a composer who was ill and burdened with hardships, and who yet was able to reflect the rosy, hopeful side of life. Relive his experiences and his emotions, and come back to your songs fortified by human participation in them. When you have felt for the person in the song enough to be able to say, 'Poor fellow—I'm sorry for him—I'd like to do something about it,' you have made progress in interpretation!

"Schubert, to me, is the greatest of the *Lieder* composers, and the student can best approach

him by identifying himself with Schubert. That means learning as much as possible about him—his life, his times, the thought-currents of those times, his love of nature, his human responsiveness—and reading as many of his songs as possible, if only to see how the various elements in Schubert's nature add up to the sum-total of his work. Schubert's love of nature, for instance, should call to mind any one of dozens of songs in which he describes water, green fields, storms, ice; conversely, those songs can be truly interpreted only when the singer is aware of what these elements of nature meant to their composer.

"The second element in *Lied* study is a mastery of perfect enunciation. In this form, above all others perhaps, the words have special significance in that they tell the story and create the mood. Thus, they must share equally with the music in the polished projection of the song.

Closely bound up with diction values are those of rhythm, which means a great deal more than the metronomic beating of time. Rhythm is the vital pulse-beat of the song; as such, it must be felt and emphasized. Take Schubert's wonderful setting of Goethe's poem *Prometheus*. In his treatment of sheerly rhythmic and enunciatory values (apart from melody), Schubert shows himself the creator and forerunner of the Wagnerian *recitativo*. The student-singer would do well to recite this poem, emphasizing words and rhythm, before he attempts to combine text and music.

"Before the actual singing of the *Lied* is begun, the student should have a firm grasp on the

mood, enunciation, and rhythm of the text. The music itself, then, comes as the final embellishment; as such, it should serve to emphasize human and spiritual values, opening the way to the deepest and purest feelings of which the heart is capable.

## How to Begin a Career

"The second problem the student faces is how to start his career. My best advice is to begin with any work that offers itself! It is a mistake to sit back and wait for 'grand' engagements and 'high-brow' parts! The simplest song—a folk song, a school song—can be sung with such artistry and human appeal as to command attention. I consider myself something of an expert on the hard way to begin! Up to perhaps ten years ago, it was the only way I knew.

"My first 'professional' experiences had nothing to do with music. My family was poor and I was obliged to learn a useful trade instead of taking singing lessons. I was apprenticed to a tailor, in Vienna, and earned my first professional praise for my buttonholes. Early in my apprenticeship I was given a scholarship to the national School of Design, graduation from which depended upon an original 'creation.' I designed and made, by hand, a ladies' riding-habit, which was exhibited in Vienna, and earned me my diploma and a prize. Now I was a master tailor, with a shop of my own

and an assistant! The lure of singing was strong in me, though, and in secret I went to try out for the chorus of an operette-theater. Could I read notes? I could not—but I could pick up anything by ear. I was engaged; my first appearance was in the chorus of "Zigeunerbaron," and I was the first member of the chorus to have the music by heart. By day I worked as a tailor and by night I was a chorus man. Presently, three other members of the chorus and I formed the Austria Quartet, and we got engagements that took us as far as Russia. I had no vocal training whatever, but I could sing from low contra-A to middle-C and I could master anything I heard. Soon I was singing solo numbers. After a season at the Berlin Wintergarten, our quartet broke up, and I was 'on my own.' We had earned well, I had money in my pockets, and I determined on a period of study with Edouard de Reszké in Paris. But alas! the combination of youth, affluence, and the charms of Paris life proved too much for me. I studied not at all and spent my money.

## A Fresh Start

"On a dismal, rainy Sunday morning, I arrived in London to begin all over again. I had no money at all and a great fund of discouragement. Almost immediately, I was asked to sing at a charity concert in the Queen's (Continued on Page 408)



EMANUEL LIST as BARON OCHS in "DER ROSENKAVALIER"



# Rachmaninoff Left Priceless Recordings

by Peter Hugh Reed

THE RECENT DEATH of Sergei Rachmaninoff has unquestionably awakened new interest in his recordings. How fortunate that this great virtuoso of the keyboard was able to leave us valuable and cherishable mementos of his pianistic artistry. It has been said by an English critic that Rachmaninoff's art as an executant belonged to the same period as his art as a composer, which dates from the 1890's. The statement is neither wholly true nor wholly erroneous. True, Rachmaninoff brought to his playing much of the old distinction of drawing a line between the romantic and the classical, and whenever the opportunity arose, he gave an exhibition of technical brilliance. But the pianist's playing was not surface artistry; he was not merely a virtuoso, he was a great interpreter. His concern at all times was the music, and not the exploitation of his own personality. A pianist friend of ours once stated that his executions were always of the masterful sort which words are hopeless to describe; his self-effacement owned a spiritual aura which permitted him to communicate much in music that we no longer hear to-day. As our pianist friend contended, if he missed much that his successors have discovered, he also preserved much that they have lost. No pianist of our times was ever more thoroughly master of his medium. In our estimation, his artistry was as universal and as timeless as all great art. How fortunate that his playing remained until the end as forceful and persuasive as it was in his early years.

As a composer Rachmaninoff was by no means as great as he was as an interpreter. Yet, much of his music will undoubtedly live. His second and third piano concertos have long occupied a conspicuous place in the repertory of the keyboard. His first concerto lacks maturity; it may well sink into oblivion. His "Rhapsodie on a Theme of Paganini" will undoubtedly appeal to those who like technical virtuosity; it is one of the most valuable documents of his artistry that he left us, for in this work he reveals his skill in handling the keyboard instrument and the orchestra as virtuoso mediums. Almost every facet of his artistry, both as executant and as composer, is happily set forth, and one cannot recommend any memento of his more highly than his own set of this work (Victor 250). Next in line is his still unmatched recording of the "Concerto No. 2, in C minor," made in 1929 with Stokowski and the Philadelphia Orchestra (Victor set 58). In this work we find one of the happiest manifestations of his gifts, again both as executant

and as composer, in combining lyrical sensitivity and manly tenderness. His "Concerto No. 3" remains more of a virtuoso score, and though it does not own the popularity of his second, it is nonetheless a valued work. His performance with Ormandy and the Philadelphia Orchestra (Victor set 710), being a modern recording, reveals his pianistic artistry almost intimately. The album of short piano pieces, which Rachmaninoff recently made for Victor (set 722), will always appeal to students, even though the musical values are not so enduring.

Rachmaninoff's playing of other composers is happily revealed in several sets he made for Victor in 1929; all of which have been withdrawn from the catalog. No one, in our estimation, has ever rendered Schumann's "Carnaval" on records more satisfyingly than he (Victor set 70); and his performance of Chopin's "Sonata in B-flat minor, Op. 35" (Victor set 95) has long been a favorite of ours. Chamber music enthusiasts always have valued his performances of the "Sonata in C minor, Op. 45," by Grieg and the "Sonata in A major, Op. 162," by Schubert, both of which he made with Kreisler (Victor sets 45 and 107); they remain two of the great duo performances on records.

How much of the composer's symphonic music will endure remains problematical; there are admirable recordings of his second and third

symphonies and of his tone poem, "The Isle of the Dead." His songs, which are not used as much as they might be, may well endure, for they rank among the finest Russian lieder. His romantic tendencies found a happy expression in his songs, and we are fortunate in having a group of eleven of these sung by Nina Koshetz, who, in former days, was closely associated with Rachmaninoff. She toured Russia singing his songs, with the composer as accompanist. Such songs as the stirring *Christ Is Risen* and the warmly human *To the Children*; that gem of serenity, *The Island*, and *How Sweet This Place*, with its lyrical purity, are included in the Koshetz album (Schirmer No. 9). The popular favorites, *In the Silence of the Night*, and *O Cease thy Singing, Maiden Fair*, also are there. All music lovers who like enduring lieder will do well to acquire this album.

Beethoven *Concerto No. 5 in E-flat major, Op. 73 (Emperor)*; Artur Schnabel (piano) and the Chicago Symphony Orchestra, direction of Frederick Stock. Victor set DM-939.

Ten years in a great pianist's life can make considerable change in his artistry, as this recording shows. Schnabel's earlier version of this work evinced a hardness and roughness of tone and an unevenness of scale work which are not apparent here. Moreover, the earlier set did not evidence the compatibility of mind and purpose between the pianist and the conductor that is immediately apparent here. Both Schnabel and Stock emanated from the Teutonic school of playing, which is resolute and efficient rather than flashy and brilliant. Their approach to and execution of this music are consistent with such tradition. More than any other pianist, Schnabel's playing here shows a more mature understanding of the music; more variety of mood in the



JARMILA NOVOTNÁ AS VIOLETTA IN "LA TRAVIATA"

passage work and more subtlety of comprehension of the piano's part in the architecture of the score. This is especially true in the first movement. His playing of the second movement, which he takes at a slower pace than do most pianists, is more appreciable in the opening half than in the latter part where the precision of his playing of the shakes tends to create a pendulum effect which makes the keyboard instrument unhappily dominant over the melting harmonies of the orchestra. His nuancing of phrase in the finale shows his maturity of feeling over all other pianists who have recorded this work. Splendidly recorded, this set takes precedence over all others; although the Serkin-Walter set still owns its (Continued on Page 424)

## RECORDS



LAST YEAR about this time a few dissenters against radio broke into print via the public press in various sections of the country with the claim that American radio seemed unaware that we were in total war. Some of these dissenters seemed to think that there was no longer room for diversion via radio, and that American radio should be employed much as it is used in Germany, Italy, and Japan, solely as a means of propaganda. One writer went so far as to say openly that our enemies had not made the mistake as "we make it now" of amusing people when there was "dangerous work to do." The ambiguity of some of the expressions of the writers suggested more than in part that they were not true radio listeners, and further that they were unfamiliar with the history of radio in this country. When history writes the pages concerning this war, it may well show that the freedom of the press and the application of radio in America during the war period, contributed as much to the American will to win as anything else. Three important functions of radio are paramount at this time. They are: supplying information, spreading propaganda, and bolstering morale.

Only those on the inside know what troubles have beset radio in these times, and what a task it has had to face. The far cry, even among the fighting forces, for good musical programs as well as comedy relief, has had to be taken seriously into consideration. No country has given its radio listeners the opportunities of hearing so much good music over the air as this one. And one suspects that many of those broadcasts of good music have been heard by way of short wave by our enemy listeners. Without diversion and the promulgation of good music, there would be no bolstering of morale.

This is the first war in which radio has played a major rôle. There has been no precedent by which the directors of American radio could plan their present programs. But even where the diversion seemed far removed from the war, as normally it would in the daytime serial programs of radio, the realization of driving home the facts of war has not been passed up. As Mr. Taylor noted, as early as July, 1942, the daytime serial programs of CBS "have altered their story lines because the fight now in progress is the prime reality of our lives."

Mr. Taylor spoke for his own network, but what he had to say applies for all networks. One may tune into radio for solace through good music, or for pure diversion; but one will not escape the war. And let us ask ourselves at this point whether we really want to escape it. Its results are of prime importance to our lives, and we cannot shut our eyes to it by being like the ostrich. On the other hand, we would not want radio used entirely for promulgation of war news and war propaganda. If this were so, many listeners would avoid turning on their radios, and the direction of our national thought and effort in the will to win might be seriously impaired.

Most adverse criticism of radio is prompted by dislikes. But this is only half the story. Two view-

# Long Range Plans for Radio Music



VICTOR HERBERT OF THE UNDYING MELODIES

by

Alfred Lindsay Morgan

points must be considered in any discussion of radio—personal likes and dislikes. But what may be one man's poison may be another's caress. Those who dislike jazz contend that radio broadcasts too much of it; those who dislike or, should we say, do not understand good music, contend that radio disseminates too much "heavy" music; and those who do not like news broadcasts and educational programs decry these features. Few dissenters are aware of statistics; they do not know that the number of hours devoted to jazz,

for example, is in the minority compared with the hours used for other types of broadcasts.

Before the war it could be said that American radio companies offered their public a wide selection of varied entertainment—a wide selection of good musical broadcasts which could not be equaled anywhere in Europe, either in its concert halls or on its radio. To-day, it can be said that American radio does just that and more too, for to-day it offers, besides entertainment of wide variety, good musical programs which cannot be equaled or approached anywhere else in the entire world, as well as authentic and unbiased news reports and propaganda based on the principles and rights of all free men. Anyone, no matter what his personal likes and dislikes may be, can find the type of program by way of American radio to meet his requirements; that is, if he is willing to familiarize himself with radio's efforts.

News that Arturo Toscanini and Leopold Stokowski will again direct the concerts of the NBC Symphony Orchestra for the season of 1943-44 was recently given out. Starting October 31, twenty-four concerts will be broadcast through the season, twelve under the direction of Toscanini and twelve under Stokowski. The coming season will be the seventh year of the NBC Symphony Orchestra and will represent Maestro Toscanini's sixth full season with the orchestra which was organized for his return from semi-retirement in 1937. Only one other place in the world, in England, is there an orchestra like the NBC Symphony; an orchestra which rates with the finest in its country. What the programs of this orchestra, as well as all other similar programs, mean to listeners to-day is summed up by Niles Trammell, president of NBC, "Music is a major heading in the public service which broadcasting performs to-day. In wartime, it is more important than ever, playing a vital part in the nation's morale, in addition to filling its customary cultural and entertainment rôles."

Dr. Frank Black, of NBC, recently was appointed director of the NBC Summer Symphony concerts which are heard on Sundays from 5:00 to 6:00 P.M., EWT. Dr. Black tells us that he is going to present this year a great number of new works, and feature a number of new artists. Long a sponsor of the American composer, it is not surprising to know that Dr. Black's selections will be predominantly American. During May, the conductor introduced for the first time a tone poem called "Dunkirk," by Walter Damrosch, and on May 23 he presented a timely program honoring the death of Victor Herbert (which occurred on May 26, 1926). This concert, given over to the music of Herbert, featured a work by the composer which has not been heard in a great many years: this was the first "Cello Concerto," which Herbert composed for his own use early in his career. Most of us had forgotten that Herbert was a cellist in his youth and that he wrote two concertos and a suite for that instrument back in the late 1880's, and that he played them with American symphony orchestras in those days. During June, Dr. Black (Continued on Page 424)

RADIO

"FORWARD MARCH WITH MUSIC"



## THE BOOK OF MODERN COMPOSERS

Twenty-nine composers are represented in this voluminous book, with biographies, personal notes, statements by the composer concerned, and, finally, appraisals of the composer's work. The scheme is original and in many ways unique. Starting with Sibelius, Strauss, Stravinsky, and Ravel, it proceeds to Shostakovich, Castelnuovo-Tedesco, Villa-Lobos, and Chavez, not forgetting three American Composers: Harris, Copland, and George Gershwin.

The book is highly desirable as a work of reference for school, studio, and library. The full page gravure portraits are excellent. The work is edited by David Ewen. The book is marked by the notable taste and finish of the publisher, Alfred A. Knopf.

"The Book of Modern Composers"

Edited by David Ewen

Pages: 560

Price: \$5.00

Publisher: Alfred A. Knopf, Inc.

## THE SHAKESPEARE OF THE SLAVS

The publication of an eight hundred ninety-six-page volume of the poems, prose and plays of Alexander Pushkin in English translation is a notable achievement. Pushkin, born in Moscow in 1799, was known as the Shakespeare of the Slavs, although the dramaturgic execution of his plays does not entitle him to rank with the great English master. This was due in a measure to a lack of knowledge of the practical requirements of the theater. Nevertheless, he was a tremendous universal genius, whose force has influenced both literature and music in Russia in the most powerful manner. Russian music, without the romantic inspiration of Pushkin, would lack many of its notable works. "Russian and Ludmilla," by Glinka, one of the first of the Russian National Operas, was inspired by a Pushkin subject. The volume contains fine translations of "Eugene Onegin," "The Stone Guest" (a Russian version of "Don Giovanni"), "Boris

Godunov," and many other works, including "The Golden Cockerel," upon which the libretto of Rimsky-Korsakoff's opera, "Le Coq d'Or" is based. Like the Dumas, Pushkin was part Negro. His father came from an old, well-known, but impoverished family. His mother was the daughter of Ibrahim Hannibal, allegedly the son of an Ethiopian princeling, also known as "The Negro of Peter the Great," and a Balto-German gentleman of culture. In one of his unfinished tales, Pushkin gives a picture of his swarthy grandfather, who was a godson of Peter the Great.

In these days, when we are anxious to learn as much as possible about the Russian people, who have startled the world with their valor, this very moderately priced volume of the works of one of the greatest minds in the world of literature should be in the library of every cultured home.

"The Poems, Prose and Plays of Pushkin"

Edited by Avraham Yarmolinsky

Pages: 896

Price: \$1.45

Publishers: The Modern Library

## A CRITICAL POTPOURRI

What the author describes "Moments musical for the average adult who possesses little knowledge of though a great love for the tonal art," is "Musical Mileage," a book upon a great variety of musical topics, ranging from "What About Calories?" and "Musical Diabetics" to "Wall Street" and "By Candlelight." So varied are its contents that it is impossible to attempt to cover it in a review. Many of the observations are stimulating and original. The book is divided into Two Parts: Part One: Along the Highway—Information; and Part Two: Along the Highway—Entertainment; each part made up of a truly amazing variety of chapter headings. "Musical Mileage"

By Francis Cabrini Gately

Pages: 243

Price: \$2.25

Publisher: St. Anthony Guild Press

## BOOKS

"FORWARD MARCH WITH MUSIC"

# The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

## AMERICA'S OLDEST ORCHESTRA

December seventh, in the year eighteen forty-two, the newly formed New York Philharmonic Society gave its first concert. The numbers programmed were Beethoven's "Symphony in C," Weber's "Oberon Overture," and Kaliwoda's "Overture in D." Kaliwoda was a Bohemian composer whose operas, masses, symphonies and overtures were, in that day, ranked with the works of Beethoven. The conductors at the first concert were H. C. Timm, D. G. Etienne, and Ureli C. Hill. Hill was the president of the orchestra for over five years, and a great influence in American musical development.

Thus was launched the oldest American Symphony Orchestra, which also enjoys the distinction of being the third-oldest large orchestra in the world.

In 1892, Henry Edward Krehbiel prepared a volume memorializing the fiftieth anniversary. This was followed in 1917 by another volume, by James Gibbons Huneker, celebrating the seventy-fifth anniversary. Now a new volume by John Erskine marks the end of the first century of this distinguished organization—an orchestra of which all America may be justly proud.

Some fifty conductors of international reputation have been among those who have brought fame to the orchestra, among them Leopold Damrosch, Theodore Thomas, Anton Seidl, Wasily Safonoff, Gustav Mahler, Willem Mengelberg, Walter Damrosch, Fritz Reiner, Arturo Toscanini, Leopold Stokowski, Bruno Walter, John Barbirolli, Dimitri Mitropoulos, and Artur Rodzinski. Mr. Erskine has made a comprehensive and graphic picture of the work of the orchestra, giving particular attention to the past quarter century.

All of the programs from the 1168th concert to the 3874th concert are given in detail. These take up two-thirds of the book.

In 1930, Toscanini took the orchestra upon a European tour, which was a succession of "ecstatic" ovations, greatly elevating the European opinion of music in America.

"The Philharmonic-Symphony Society of New York"

By John Erskine

Pages: 168

Price: \$2.50

Publisher: The Macmillan Company



ALEXANDER SERGEEVICH PUSHKIN  
(1799-1837)



## Kullak's "Aesthetics of Pianoforte Playing"

IF YOUR FAVORITE NEWSPAPER printed a review, or the Reader's Digest a condensation of a book eighty years old, you would consider it rather unusual, wouldn't you? Well, that's just what this month's Round Table proposes to do—present to you some helpful excerpts from an interesting volume by Adolph Kullak, called "The Aesthetics of Pianoforte Playing." Adolph (older brother of Theodore, "Octave" Kullak), a well-known music critic in Berlin during the middle of the nineteenth century, wrote the "Aesthetics" in 1860. It became so popular that several editions were published, subsequently, in German and English. At present, unfortunately, it is out of print; only occasionally a copy comes to light in second-hand-shops and libraries, but your publisher is unable to supply copies.

Do not be misled by Kullak's fancy title, for it is only another of those grandiose labels beloved by nineteenth-century Germans. The book has little to do with aesthetics, but consists rather of a series of meandering essays on the history and condensation of all the important old piano methods—K. P. E. Bach, Marpurg, Türk, Cramer, Czerny, Hummel, Kalkbrenner, Moscheles, Kontski, Plaidy, Theo. Kullak, and so on; long interesting harangues on the theory of piano touch and technic; and fascinating and often astonishingly modern application of these to pianistic interpretation.

"The Aesthetics of Piano Playing" is so chock-full of valuable nuggets that space will not be wasted here in comment on the excerpts offered. Round Tablers, I am sure, will have no trouble in making their own practical applications of Kullak's observations. The difficulty lies in choosing a few excerpts from hundreds of sound, sage paragraphs. I have made free translations from the German text, trying of course to keep the slightly archaic and Victorian flavor of the original. Excerpts are occasionally assembled in jig-saw puzzle style from various parts of the book. Here are some of them:

### Excerpts

"The necessity for exact rhythm is an inherent property of the pianoforte style. The constant consideration of at least two independent parts, the interdependence of the two hands and the circumstance that the tone once struck admits of no further development—all promote this exact rhythmic requirement. These considerations also forbid rhythmical licenses in which a singer or sustained instrument player might indulge without criticism.

"The brevity of the piano tone requires the player to develop his thinking faculties where a singer or violinist might often be guided by feeling. This tone-sustaining lack presents a serious problem to the satisfactory characterization of the emotions. Consequently the pianist must provide, by means of quantity and quality of accent, a substitute for the continuity of tone granted the stringed or wind instrument player or the singer. This point requires unremitting thought and reflection.



Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

### Objectivity Versus Subjectivity

"An objective interpretation strives only to follow the composer's intentions so far as they may be directly specified; while a subjective conception aims to give expression to the emotion which the composition awakens in the artist, according to his temperament and mood. The chief element in the objective reading is reflection; whereas subjectivity charms by the magic of spontaneity.

"Both tendencies have their limits. As to objectivity, the question is how far an exact knowledge of the composer's intention is possible. Outward signs of expression do not suffice. Only the *total character* of the work can be authoritative. . . . But how many works are there whose conception is quite free from ambiguity? Even Beethoven's "Sonatas," whose organism certainly represents a positive musical speech, grant boundless freedom to the player's subjectivity; and works like Bach's *Chromatic Fantasia* are left entirely to subjective intuition. And there is an added difficulty, to exclude from performance all personal impulses, yet to meet the composition at every turn with suitable receptivity. The gain in spirituality in the objective approach is often offset by a serious loss of warmth.

"The subjective interpretation also has its limits. The reproductive artist must not always be productive in the sense of improvising on the emotional spur of the moment. The emotional requirements of many works are so clearly delineated that interpretation must be kept strictly within well defined boundaries. Since momentary caprice often jeopardizes the unity and coherence of a composition as a whole, it must be sternly held in check. . . . Some players must learn to exclude subjective elements where they can be dispensed with, others to favor them where no violence is done to the work of art.

"To penetrate into the essence of a composition we must invariably ask,

# The Teacher's Round Table

## Conducted Monthly

by

Dr. Guy Maier

Noted Pianist  
and Music Educator

'What reveals itself in these series of tones, and what can I make of them?'

### Singing on the Piano

"He who is not moved and fired at heart by the melody he plays will not acquire the idealized tone-color which characterizes a truly artistic performance, even if he possesses the necessary fingertip power, control and delicacy. Melody is the soul within the sensuously beautiful body of the tone; all the brilliancy or all the cool intellect cannot endow a performance with the magic which a fervent soul breathes into its music.

"In melody playing the finger often acts on the keys as if it were kneading it, or impressing itself on wax. It must press lovingly, warmly. The conjunction with the key, and the slight pressure are essential characteristics of the singing touch. During these processes the imagination endows the key with a higher capacity than its precisely formed mechanism possesses—attributing to it a sustained singing tone capable of giving voice to all that is passing within the soul.

"Often the finger tips cling to the keys like antennae. This gently caressing touch is described in detail by Kontski in his Method. The finger strokes the key with the inner, fleshy portion of the tip-joint, touching the key nearly in the centre, gliding lightly toward the front edge, and in the middle of this path causing the hammer to strike by the gentlest pressure. Such an approach to the string necessarily results in a very soft tone, best adapted to melody tones in very slow tempo, or in soft chord-like passages. With its many shades of nuance this *carrezando* touch possesses a great charm of its own.

"In his 'Art of Singing on the Piano', Thalberg says, 'To those seriously studying the piano I can give no better advice than to learn, study and thoroughly test the beautiful art of singing. And may I add, as an encouragement to young artists that I myself studied singing for five years with one of the most celebrated teachers of the Italian school.'

### Melody Playing

"In studying a melodic line certain distinctions are immediately apparent—differences in length, pitch and harmonic relations (consonances and dissonances) of tones. Naturally, the long note has

greater weight than the shorter, the high note than the lower, the dissonance than the consonance. Sharper emphasis falls of course on these more important notes. The middle portion of the melody usually represents the melodic current at its full height, and therefore may be given stronger emphasis than the beginning or end. If the melody is divided into several phrases separated by musical commas, the student must decide in which part the chief meaning lies. He must learn that all well-defined melodies contain one principal idea, where development and recurrences must be treated with utmost sensitivity as to uninterrupted curve and flow; and he must carefully avoid abrupt, jolting dynamics and measure accents, and constantly employ fresh, subtle variety of nuance.

### Hand Position, Fingers

"Not the position of the hand but the quality of touch must be emphasized. Differences in quality result from deviations in hand position; hence the requirement of one particular posture of hands and fingers is false.

"So-called finger action exhibits two diametrically opposite manifestations; 1. a lightning-like stroke of lift and fall, 2. utter repose and passivity afterward. Indeed, in all piano playing activity is invariably followed by passivity, mobility by repose, agitation by relaxation.

"For the most efficient and economical individualization of the fingers the player must concentrate at the point from which the finger strength is exerted—viz. the knuckle joint. Any tenseness in forearm, wrist or fingers not directly concerned, is an aimless waste of energy and a roundabout, difficult attainment of the goal.

### Forearm Rotation

"Many piano passages which can be executed with pure finger technic admit of far more fire, bravura and ease when treated as a series of side hand strokes dealt alternately to right and left. In these the hand and forearm pass into a continuous balancing back and forth. A good pianist often employs this variety of arm action. The student should, however, practice such passages with quiet relaxed hand; only for an artistic rendering may he employ the arm freely.

### The Two Hands

"Each hand, as a unity of five organisms striving toward the same end, must be trained as an individuality of comprehensive intention and high significance. The fingers, supplementing and supporting each other, attain meaning only in the light of their connection with each other. Not so with the hands. Each commands at least half of the tonal range, and is in itself a complete whole. The right hand is trained to control the fluent elements of the light, soaring,  
(Continued on Page 408)



# Roads to Effective Pianoforte Playing

by Professor J. Philipp

With Comments by Camille Saint-Saëns

TRANSLATED BY FLORENCE LEONARD

*This is the sequel to an article by Professor Philipp which appeared in The Etude for April, giving the advice of the most prominent of living pianoforte teachers. The author's long friendship with practically all the great pianists and leaders of his time gives his every statement a rare interest. After the Nazi seizure of Germany Professor Philipp escaped from Paris, leaving his home and priceless library to the mercy of the Nazis, and took up his residence in New York where he has many loyal friends and pupils.*

—EDITOR'S NOTE.

## Virtuosi

Probably the words "virtuoso" and "virtuosity" are derived from the word "virtue," goodness; and it would be comforting to think that all the virtuosi are virtuous people. But "virtu" has changed in meaning and the virtuoso is a person who, little by little, by hard work, has conquered the transcendent difficulties of his instrument for his own benefit, and sometimes even for the pleasure of his listeners. When the word is used in this sense, an acrobat or a champion at billiards or at tennis is just as much a virtuoso as is a pianist. And yet the term "virtuoso" is applied only to musicians. It is a word which is used to distinguish the professional from the amateur. But we all know that there are many professionals who are far from being virtuosi and many amateurs who are accomplished virtuosi. Beethoven, Mozart, Weber, Mendelssohn, Chopin, Liszt, Saint-Saëns, Busoni, and still others have been great virtuosi and great composers.

## Training Students

But to-day it has become necessary to specialize, as there is so much that one has to know. The student in whom one senses the stuff necessary to make a virtuoso, who has personality, must be urged along the path of personal discoveries, while at the same time, by means of severe criticism, he is made to hold in great respect the traditions of his art. Above all things, he must not become a reflection of his teacher. No teacher can tell all there is to know. No student must think that he has learned everything there is to learn. There are too many young people who imagine that as soon as they possess a certain amount of mechanical skill they can indulge themselves with the transcendent compositions to the exclusion of the simple ones. The simple works will always be of the greatest value to talents of every degree. One becomes a professor by practicing one's profession. It is necessary to learn to think and to beware of all commercialism. It is well, also, not to expect always to be rewarded with gratitude. A teacher must require exactness in details, accuracy of movement in rhythm, purity of style, sincerity of expression. All expression which is not the result of feeling is false.

Here a word must be said about the rights of the interpreter in classic music. There is an attempt to establish a theory which is, to say the

least, very hazardous; that is, to superimpose the personality of the interpreter upon that of the composer. "Has the interpreter no right to ignore tradition," they ask, "to build his interpretation according to the greater power of which the instruments are now capable, according to the sonority which now permits a great number of nuances, and so on?" But these factors are changeable elements, and the thought

BEAUTIFUL PIANO PLAYING depends on a series of secrets which must be discovered little by little. In order to develop technique it is just as important to know how to study as to know what to study. There is much material at hand. Exercises are necessary. But they must be varied continually. Likewise etudes must be studied and varied. From the "Gradus" of Clementi, from Cramer, and from Czerny choose only that which is especially useful. Of Czerny, the "School of Virtuosity, Op. 365," and the "Daily Exercises, Op. 337," which should be played in varied rhythms and transposed, are indispensable. I have collected two hundred etudes, published under the title "Anthology and Etudes for Study," in which will be found pages of extraordinary technical invention by authors who are forgotten to-day: Kalkbrenner, Moscheles, Drey-schock, Hiller, Charles Mayer, Krebs, Döhler, Willmers, Golinelli, Bertini, Kufferath, Thalberg, and others. There is nothing so beneficial as to work through these pages, even though the study be superficial. To vary the task constantly, but occasionally to go more deeply into the ones which seem especially interesting—that is the way to approach them. There is so much to observe, to understand. The study of the scales is good, as I have said, for obtaining evenness, agility, and strength, but the work must not be uniform and must not be dry.

## Rhythmic Variations

It was thus that I began to think of rhythmic study and in 1900, encouraged and advised by George Mathias, I wrote my "Essay on the Scale." The results of this rhythmic work, now used everywhere, are often astonishing; it shows evenness and mellowness of tone, while at the same time it strengthens the fingers and obliges the brain to keep continual control of the fingers. The same sort of rhythmic study should be applied to arpeggios, double notes, and octaves. It will produce like results when applied to difficult portions of pieces.



JOHN PHILIP SOUSA AND CAMILLE SAINT-SAËNS

Saint-Saëns was one of the most ardent admirers of Sousa's genius.

of the composer is an immutable element. Every note of Beethoven, of Chopin, or of Schumann corresponds to a precise condition of soul. It is this condition of the soul that the interpreter must seek out, must respect and must oblige himself to impart. The interpreter who denies tradition, takes liberties with tempo, nuances, and accent, and, for the sake of being original, substitutes his own feeling for that of the composer, commits the worst (Continued on Page 380)



## "Just for the Thrill of It"

(Continued from Page 363)

maniac, but the people thought differently. They adored his profligacy and the fame that his adoption of Wagner had brought their nation. For nation it was in our student days, when one saw the blue-checkered flag of Bavaria in the streets, where the hated "black, white, red" of Prussia was significantly absent.

But Wagner, servile as indeed he was to his paranoiac master, did not write for Mammon. He wrote "for the thrill of it," as all of his voluminous personal autobiographical notes show. True, he had now and then the elements of the bickering bargainer, but the great objective of his life was to create, and Leopold removed, in munificent fashion, the material obstacles which stood in his way, thus enabling the master to write, write, write.

On the whole, the crazy Leopold made an exceedingly good business investment for the world at large, if we take into consideration the millions of dollars that Wagner's works have earned since his death.

Psychologists forever have been trying to make clear that work which is done by compulsion is not likely to produce any extraordinary masterpiece. On the other hand, work that is done "for the thrill of it" may. That is, to do anything very much worth while, you must first have a well defined outline of your objective and you must enjoy doing every bit of it. Read the biographies of the masters and you will find that their happiest moments are when they have been creating. Even the tubercular Chopin, fevered and worn, turned to his composition as a kind of anodyne for his miseries and secured therefrom a form of tragic joy.

We have known many performing artists who have toured our country. We have been with them in the Green Room over and over again. It is always possible to observe the very great, and to distinguish them from the near great by the attitude they take toward a forthcoming program. If they look forward to it with the thrill of the creator they are likely to meet with huge receptions. If they look upon their stage entrances as perfunctory duties, they meet with but mild success. We shall never forget the cases of Busoni and some like him who, in their last years, really were very ill at times when they were expected to go out before thousands of auditors. Busoni said to us, "My physician said that I should not leave my bed to-day, but he does not know the soul of an artist. He does not know that I will get more from this

performance than I can from all his medicines. The trouble with some doctors is that they doctor the body and forget the soul."

Gustav Mahler, when he was conductor of the Metropolitan Opera in New York, said to us: "My doctor says that I should have immediate rest, but he does not know that if I should give up the thrill of my work, it might kill me."

Mr. Paderewski told us that when he was ill with neuritis he was not merely in pain but was ill all over because his great life joy of playing had been taken temporarily away from him.

Work to the artists is a sacred rite. It is always allied with the creative spirit. It is incapable of successful performance as a mere means of gaining security, comfort, and protection. Again the psychologists tell us that much of the work that Man does takes on the nature of a combat—a fight for life. There is nothing in it but a grinding drive. The devil of it is that in this ultra-mechanized age, millions of people, including those precious souls who do have the creative and artistic spirit, are obliged to sit at machines turning out "parts"—some little chunk of metal or plastic which requires nothing more than that each piece should be exactly like every other piece. This is the apotheosis of monotony. It requires manual skill and precise dexterity. No wonder that industries are finding that music provided during such work is both a humane and practical investment.

Such work is quite different from even that of the home or the farm, which calls for healthy physical exercise and may be varied to some degree. Among the machine workers, those with creative souls long for the hours when they may practice their favorite arts. John Philip Sousa, when he was a fiddler in the orchestra pit of a Philadelphia theater, did not belittle the "hack" work that he was doing, but kept his eyes open all the time for something to put himself ahead in the world. An engagement with the touring orchestra of Offenbach enabled him to climb a step or so higher. Then the opportunity came to conduct the U. S. Marine Band, the oldest musical organization in the United States armed forces. This provided just the opening that he wanted. He was "band-minded" and was the son of a bandsman in the U. S. Service. The tone colors of the band instruments fascinated him and gave him precisely the outlet he needed to express his brilliant ideas. He once said to us: "It was not until I commenced to conduct the Marine Band that I began to experience a real musical thrill. It opened a kind of floodgate of melodies that never seemed to end. They seemed to sing themselves from some source which I can only explain as one of higher

origin. I rarely changed a melody. They came, as it were, complete. Of course the instrumentation required technical knowledge and experience. I was always looking for new tonal effects, and the fact that many world-famous composers copied them in principle in developing their own works, especially in the field of brass, was very gratifying to me. But after all, despite the fact that many of my compositions were very profitable from a business standpoint, the great recompense was the thrill of writing them—a thrill which only the creative worker can understand.

The psychologists have much to say about the effect of happy work and accomplishment upon the physical well being of the individual. Many people are sick because they have nothing to do in their lives to give them the thrill of doing something worth while. Enthusiastic work is a wonderful medicine. Emerson used to say, "Nothing was ever achieved without enthusiasm," and on the other side of the Atlantic Benjamin Disraeli echoed: "Every production of genius must be the production of enthusiasm." Therefore, if you are not joyously enthusiastic about your work and do not get a thrill out of it, better do a little thinking and find out the reason why. Perhaps you are in the wrong calling. But do not think of making a change until you have checked up upon the following points:

(a) Physical fitness. You may not be in a normal state of good health which permits the best results. Consult your physician. He may be able to help you.

(b) Industry. You may not have habits of industry. In other words you may be just plain lazy and unconscious of that fact.

(c) Training. You may not have had adequate preparation to enable you to express yourself properly. That is remedied easily in these days of educational opportunities. Everyone who wants to work usually can find the way.

(d) Inhibitions. You may have fear inhibitions which are holding you back. That is, you may have an inferiority complex. ("Oh, I never can amount to anything! I haven't any talent! The fates are against me! What is the use of trying?")

(e) Trouble. You may have obstacles put in your way by Providence. Few are without them. Almost everyone has had hard luck at some time in his life. The lights seem to go out and faith disappears. That is the time to think with Coolidge: "I feel and seek the Light I cannot see."

The thrill that comes with fine attainment, the satisfactory performance of a new piece, the composition of a work of inspired music, the completion of a well planned lesson, or the writing of a new book carry "pay checks" of precious rewards.

## Wartime Piano Conservation

(Continued from Page 364)

which should be watched carefully. There are, of course, many others which are so far gone that they should be upon the junk pile. The only thing that can be said in favor of such pianos is that they have a keyboard, or clavier, which can be used as a kind of digital gymnasium, if the owner is not particular about the quality of the sounds that come out of the box. A very poor piano, however, can do a great deal of damage to the owner's musical sensitivities.

"In the matter of the conservation of pianos, one of the chief difficulties at this time is that of securing trained technicians. The number of really proficient piano tuner-technicians is sadly limited. The calling is one which should bring a liberal reward to the worker, as without proper tuning and regulating, the value of the very best piano is reduced to nil. Mr. William Braid White, a famous expert upon piano manufacture, has advanced the idea that women take up the occupation of tuning. There is no reason why a woman should not become a good tuner and also do much in the field of regulating, when it does not require unusual physical strength. On the whole, the work of the technician-tuner is not onerous, save in such a case as that of the regulation of the action of the grand piano. This action is heavy and must be removed from the case to be regulated properly. In this, the woman tuner might have to require some masculine assistance, because of the weight of the heavy action. The country, however, needs several thousand good technician-tuners, and the musicians who want the best will see that they are properly remunerated.

### The Need for Care

"For some time to come, piano owners will have to give very special care to their instruments. It is within the realm of possibility that these instruments cannot be replaced for years, for even after the war it may be some time before the proper materials can be assembled again to make a good instrument.

"The piano is a composite of several different things. The two chief components, however, are wood and metal. But there are many kinds of wood, and these woods are by no means all alike. The person who buys a cheap piano is foolish to expect the endurance from the poorly made instrument, in which economy

(Continued on Page 410)



# The Basic Principles of Good Voice Production

With Practical Working Exercises for Young Singers

by Wilbur Alonza Skiles

**I**N SINGING any tone, the tone must be encouraged to spring forth spontaneously, free from any suggestion of being *driven out* with an undue rush of breath. The breath should be felt as potential tone within the larynx. Only when there exists a correct, natural manner of breathing and a proper use of the breath with the vocal cords for creating sound-waves, can pure, intelligible diction result; and perfect diction involves correct tone-placement from rightly directed resonances-sources, and freedom in the actions of the intrinsic vocal muscles of the throat and mouth (tongue and palate muscles) for the perfecting of vowel and consonant formations.

Freedom and spontaneity in tone-production depend greatly upon a correct placement of the tone; and this placement depends upon a natural, unhindered performance of the intrinsic vocal muscles. There are many theories relative to tone-placement, and due to the mental confusion which derives from such conflicting teachings, many earnest students are and have been precluded from success. For the most part, tone-placement in singing, when rightly brought about, will be as spontaneous and natural as voice-placement in speaking; but if any attempt is made at consciously putting the voice or tone somewhere, that is, voluntarily placing it, no degree of success ever can come, because this constitutes unnatural forcing which, in turn causes the natural "ring" quality of the voice, in due time, to be entirely superseded by the unmusical throat-tones which are so prevalent in much of the singing of to-day.

## Step by Step

There are certain fundamental steps to be taken towards the production of spontaneously free tone. Higher tones will come forward with adequate head resonance after the lower degrees of the vocalist's range have been perfected through the application of a number of fundamental exercises.

**Exercise No. 1:** Notice the natural, involuntary performance within the throat as you attempt the most subtle cough or the slightest possible "clearing of the throat." Repeat this revealing performance several times and you will discover the delicate "tick" of the vocal cords as they partially meet to resist the breath action thereon for the making of sound-waves. It is this subtle "tick" that is the result of actions of the intrinsic vocal muscles; this delicate motion within the larynx from whence comes this "tick" is what clarifies the singer's vocal attack and, in turn, affords the best raw material from which to build tone.

**Exercise No. 2:** Notice how resonant vibrations can be felt within your chest and on your lips when you place a hand upon the chest while speaking these words: *home, moon, soon*, and so on. If you do not experience this resonant feeling, your tones are tight, strident, unmusical, and breathless, and the first effort should be to preclude such deficiencies immediately. This can be accomplished by the use of these next exercises.

**Exercise No. 3:** With the lips loosely touching and the teeth slightly apart, *hum* easily and firmly on the lips and with a natural, unforced amount of head resonance a free-throated, emotionalized, pure *m-m-m-m-m-m-m-m-m*. Begin this on A, second space of the treble staff; descend only two whole steps; then work from this original A two whole steps upward. Notice how spontaneously free and intense the tone becomes. About thirty minutes each day should be devoted to such practice periodically, ten minutes to each period, to continue in the encouragement of forward, resonant, free and spontaneous tone.

**Exercise No. 4:** Now, with the tip of the tongue touching loosely against the roof of the mouth just behind the upper front teeth, and with the lips and teeth *apart*, in a humming fashion as previously explained (except that the lips are now apart instead of touching), sing *n-n-n-n-n-n-n-n-n*, as in "sun," on the same pitches as prescribed in exercise number three for the humming of the *m-m-m-m-m-m-m-m-m*. Allow the breath to be *entirely utilized* as you practice; this means that you are to sing so naturally and so easily that the vocal cords will move in just the right degree of rapidity for the utilization of each bit of breath for the purpose of creating necessary sound-waves.

**Exercise No. 5:** With the lips, teeth, and tongue in the same positions which are necessary for the practicing of exercise number four, now sing in a humming fashion *ng*, as in the word *sung*. This demands much freedom of the throat from extrinsic muscular interferences; it requires also a great amount of correct contraction of the real vocal muscles; and hence you may come to discover the real difference between singing with absolute intrinsic performances instead of with erroneously combined actions of both the intrinsic vocal muscles and interfering extrinsic muscles. By following the right path from this time on, that is, by singing easily and firmly, and with pure, spontaneous placement, you have a positive fundamental pattern from which to climb the ladder of success to the highest degree, if you will have patience and a love of hard work.

In practicing exercises numbers four and five, there is every possibility of the tongue wanting to stiffen and draw back away from the front teeth; this condition must be precluded at any cost, lest all attempts to produce spontaneously free and forward tones be frustrated from the beginning. The tongue must be trained to obey the natural impulses of relaxation of the mind;

humming, when correctly practiced, is a fundamental medium by which to assist the tongue and the mind towards this desired coordinate performance. Tongue positions will "take care of themselves," so to speak, after the vocal cords, organs and muscles are responding to an adequate amount of motive power (breath) in a spontaneously free manner. Any conscious attempt at controlling tongue positions *while singing* will rob the mind of its natural, involuntary state of relaxation and will, of course, impoverish the entire production of the voice. The tongue must be made to be the servant to the singer, and not the singer to his tongue!

**Exercise No. 6:** Assuming now that your tone quality has been improved, it will be well to sing *moon, spoon, croon*, and so on, and to continue with any words ending with the liquid sounds of *m-m-m*, and *n*, and *ng*. Let these final endings resound without the use of any undue pressure coming into the breath supply at the point of the vocal cords within the larynx. After some few minutes of this sort of good practice you should notice that the tones "soar" with true freedom "into depths heretofore unknown to your feelings." Why? Because of the added resonance which will have come from the freedom within the physical production of your voice, and which, as a matter of course, will have improved the tone. The lower tones will now "swim" in resonance. The improved, free, spontaneous, forward, and natural tone quality will be encouraging to your own musical senses, and you will want to sing more and more; and the more you sing in this new way, the better you will sing and the more you will love singing. As vowels and consonants are sung, this improved tone will be felt vibratorily on your lips, and thus singing becomes a matter of simply speaking words musically on pitch.

**Exercise No. 7:** Consonantal endings should never be over-emphasized, even though this new, free tone is permissive of such; so care must be taken in singing words not to over-make the characters, *m*, *n*, *ng*, and so on. The entire musical effect of the word is spoiled by such possible over-emphasis; and, regardless of how many other artistic qualities the singing may reveal, such overhangings debilitate the entire value of the voice and rendition of song.

In words such as *mountain, fountain, sentence*, and so on, containing more than one syllable, the consonant following the liquid consonant, as *t* follows *n* in these given words, must be articulated and never considered negligible; this *t*, in these instances, must be made crisply, purely, and fully, but not overly produced, by a strong, natural action of the tongue; in the case of other consonants, the (Continued on Page 408)

VOICE





ALWAYS IN THE LEAD

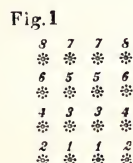
Sousa's marches are said to be heard more in the Second World War than the patriotic music of any other composer.

**T**HIS DRILL requires sixteen boys dressed as Uncle Sam, with tall paper hats. Each carries a wooden sword finished in silver, with a gold hilt, worn in a loop on the left trouser leg. The costumes shown in the accompanying photographs were all homemade.

The music used for this drill is "*The Stars and Stripes Forever*," by John Philip Sousa.

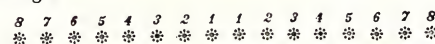
I.

A. The boys enter the stage, eight from each side at rear. They march to the center back of stage and come forward four abreast in this formation (swords in loops at sides):



B. They separate at the center front by twos to right and left up sides and across back—to face front in a completely straight line. Mark time until a chord is given to move forward.

Fig. 2

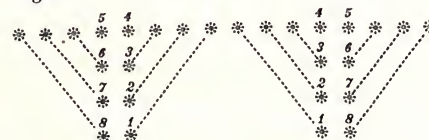


II.

A. Entire line marches forward eight counts to the middle of the stage.

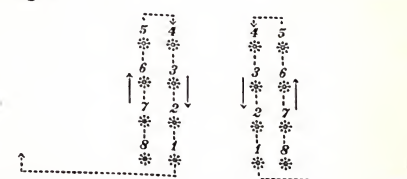
B. Mark time four counts then on next eight counts march by fours to position illustrated below—lines facing.

Fig. 3



C. Mark time four counts. On chord each line steps back one step on 1, 2, 3, 4, and turns on 5, 6, 7, 8, inner lines facing front—outside lines facing rear (in this manner)

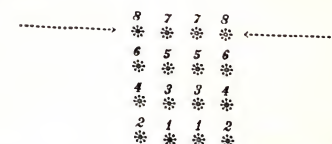
Fig. 4



D. Number one, as leader of each group, marches to and across front, up sides, and across back, single file.

E. The boys meet at center back and march forward four abreast to position illustrated below.

Fig. 5



F. On chord and count of eight spread out on stage, keeping same formation.

1. Outside lines move out three steps.
2. Inside lines move out two steps.

G. Mark time marching until chord is given to draw swords with right hand. Hold sword in position at chest level with (Continued on Page 382)



(Above) ARCH OF SWORDS—As presented in The Stars and Stripes Drill at the Hendrick's School, Shelbyville, Indiana.  
(Left) THE STARS AND STRIPES DRILL



# Ocean Grove's Notable Organ

by Clarence Kohlmann

*Of the thousands who, during the summer months, come annually to Ocean Grove, New Jersey for spiritual and physical rejuvenation, many sit enthralled in the massive Auditorium while the great organ peals forth its mighty melodies. Few of these listeners probably have any idea of the intricate mechanism involved in the construction of the organ. Nor do they realize that in truth they are listening to an organ which, in some ways, is much different from the ordinary type of church pipe organ.*

*This unusual instrument is presided over by Clarence Kohlmann, who has been organist of the Ocean Grove Auditorium since 1925. His daily recitals are attended by thousands during the summer. Mr. Kohlmann was born in Philadelphia and received his entire training in that city. Among his distinguished teachers were Dr. Philip Goepp and Maurits Leefson. In this article he tells some very interesting facts concerning the organ and its construction.—EDITOR'S NOTE.*

THE GREAT AUDITORIUM in Ocean Grove was completed and dedicated in 1894. Old-school Methodists will remember the old camp meeting building, a kind of compromise between a pavilion and a tent. Over the floor of sand, tons of straw were scattered as a carpet. The new auditorium resembles a convention hall, and when opened, was the "last word" in structures of its kind. The old melodeon of the camp meeting pavilion became then a thing of the past. The new structure called for a giant pipe organ. With its seating capacity of over ten thousand, the problem of selecting a suitable organ arose. One of the most difficult conditions to overcome was that of securing an instrument which would stand the abnormal atmospheric conditions in a large building, unheated, near the ocean, and closed for nine months during the year.



The organ was built in 1908 by a master organ maker, the English-born Robert Hope-Jones, of the Hope-Jones Organ Company, who had built many fine organs in the old country. He was an expert worker in woods and metals, and realized



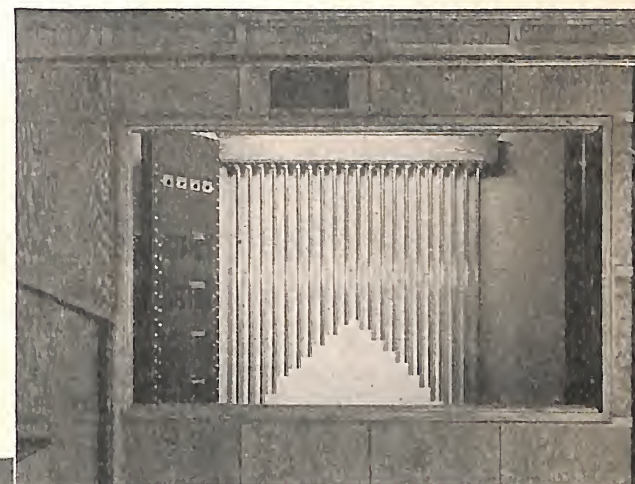
(Above) CLARENCE KOHLMANN AT THE CONSOLE OF THE OCEAN GROVE ORGAN  
(Left) THE OCEAN GROVE AUDITORIUM  
(Right) THE CHIMES OF THE OCEAN GROVE ORGAN

the serious difficulties confronting the installation of such an instrument with its complicated electrical mechanism, which was expected to survive seashore conditions. Mr. Jones had attracted much attention in England through his new and novel method of constructing organs enclosed in cement and brick chambers. Mr. Tali Esen Morgan, then musical director of Ocean Grove, believed that an instrument built in this manner would stand the severe climatic test. The wisdom and judgment in selecting this type of organ have proved satisfactory season after season, when, upon

opening the Auditorium each spring, the organ has been found to be in excellent condition, practically unaffected by the cold and dampness of the long winter months.

## An Artist-BUILDER

Often it has been said that the largest organ in the world is at Atlantic City. This, however, is not quite true to-day. In those days, an organ in process of construction grew slowly. Hope-Jones was an inventor, and the novelties of his construction were most daring. He was a great



man and a genius who found much joy in his work. He spent several years amid the maze of pipes and wires that went into the creation of the Ocean Grove organ. There was no eight-hour work day; in fact, during many days he did not even stop to eat.

While the organ in the Wanamaker Store, Philadelphia, is larger in many respects, the Ocean Grove organ is, even to-day, one of the most wonderful instruments in the world. In its arrangement, the old plan of dividing and classifying the various sections of an organ into Pedal, Great, Swell, Choir, and Solo is abandoned in favor of "Fountain," String, Wood, Brass, and Percussion departments, each enclosed in its own independent cement chamber. On top of these chambers or swell boxes, are swell shutters, in laminated form; that is, the shutters are made of pieces

glued together, instead of being one solid piece. The tone openings for the organ being directly above the pipes made it necessary to deflect the sound to the Auditorium. This was done by building concrete deflectors, each in the shape of a parabolically curved surface. By means of this division of stops, the performer is able to mix and blend tone qualities by opening or closing one or more of the swell boxes, producing a delicacy of coloring which was unknown in any organ at that time.

## A New Stop

The organ has four manuals and a pedal board of the usual compass. Instead of draw-stops, the tone is controlled by means of stop tablets (said to have been invented by Hope-Jones), arranged in an inclined semicircle around the manuals. There (Continued on Page 410)

## ORGAN



# Are You Exposing Your Pupils to Enough Good Music?

Some Suggestions for Correlating the Music Program with the Curriculum

by Charles Hofmann

TO THE TEACHER who makes a practice of bringing to the classroom vital and interesting material, these suggestions which correlate music with the regular unit work should prove beneficial. Although the writer has considered the grade teacher, the teachers of higher grades could easily adapt such suggestive material for classroom use.

The elementary teacher has a specially limited and specific amount of time to devote to the music schedule. Other than the few short minutes during the day, or perhaps twice or three times a week, the pupils are exposed to a music period which might include in fifteen minutes, or half an hour, a few chosen songs from the required text-book, a few rote songs, and, if time permits, a folk dance or singing game which the pupils request. That seems in most cases the limit of the music period. In many schools the other half of that time during the day is usually devoted to alternating with the art or drawing program.

## A Central Idea

The teacher realizes that the pupils are not being exposed to even half of the music necessary for an elementary viewpoint on the art. Naturally, with so many other subjects in the curriculum, the music period, it seems, must be neglected in favor of the three R's. Yet knowing that music must be a part of everyone's daily experience, a necessary part of everyday living, there must be some way to give the child that additional and necessary experience without neglecting the other subjects.

Most teachers use the *unit plan* of teaching, building one month's work or even a semester's work around a central idea. The music program should be a vital part of this idea. We must learn to integrate our extra subjects through this unit plan. Therefore, let us make a few suggestions for the integration of music with other subjects.

The electrical phonograph is an essential part of every classroom equipment and the teacher will discover how valuable it can be, not only during the music period, but for purposes of history, geography, science, literature—or any other subject of the curriculum. Naturally, this use of the phonograph must be *incidental*, and only lead to making the particular subject more enjoyable for the class.

At the conclusion of these suggestions there

is a lesson plan illustrated with recordings which the teacher may use as a sample in correlating music with other activities.

In these lesson plans, as a beginning, consider the possibilities of music correlated with geography. There is a wealth of suitable material available, and the phonograph record catalogs are replete with folk music disks by native artists from various countries and localities. The teacher simply carries out the program in music that the class is studying in geography and immediately the pupils are conscious that people in England, Norway, Russia, China, India, or The Netherlands include music in their daily lives just as we do. This idea brings about a closer inter-relation between countries. Children in far away Asia or Africa or in South America then seem good and companionable neighbors.

It is just as simple and as enjoyable to bring music into the history period. For example, fifth grade pupils in many schools who study the Americas will have the opportunity not only to read the history of their own continent, but also to hear music of these Americas which might have some historical bearing on the particular country. There are scores of ballads and songs, patriotic selections, folk songs, and dance tunes which would enhance this history program. Sixth-grade children, whose classes cover the European countries, will benefit by hearing the music of those nations they are studying historically—whether it be the Ancient Greeks with their strange chants, the gay dance tunes or madrigals of Queen Elizabeth's England, or of Russia's victory over the French in 1812 as so vividly described in music by Tschaikowsky.

## Music and Nature

Music is an ideal correlation with Nature Study. The teacher may select music descriptive of flowers, birds, animals, waterfalls, or rivers. A deeper appreciation of out-of-door life can be augmented when hearing the songs of the cowboy, the ceremonial dance-songs of the American Indian, or the improvised music of negroes as they work in the fields or on the railroad.

## BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

The pupils will enjoy music in their play programs, whether it be for a folk dance, a singing game or simply for outdoor activity. For many years teachers have used recordings for rhythm work and classroom calisthenics.

In fact, the most important point to emphasize is—*use music at every opportunity*. This does not mean having too much music, for that is worse than none. Make this use of music *incidental*, yet a *vital* part of the day's schedule—"sandwiching" it in at opportune moments for emphasis, suggestion, and individuality. At the same time the pupils will be exposed to music, and later these "appreciation" classes in the art will have had their background and foundation because, though incidentally, you have made them *music conscious* through natural correlation.

For a lesson plan in correlation, here is an excellent program which combines music with history, geography, literature, folk dancing, and other activities. This is only one of the many possibilities, and the teacher can work all of the unit material in similar fashion.

The subject under consideration is England, Queen Elizabeth, Shakespeare, country dances, folk songs, and madrigals. The pupils have had a background for England in their geography class, have read in their readers, verses and dramatic scenes from the pages of Shakespeare, and have studied the life of England's great queen in their history text. They have become familiar with the history of the country, its customs and its times. Social life was important; literature and the theatre were at their height.

## A Suggested Outline

The teacher combines this background which the pupils have gathered from previous study and prepares the musical activity based on the experience. Here is a suggestive outline, with a list of phonograph recordings, as an example:

- I. Vocal music and its importance.
  - (a) Sacred music and its influence.  
Byrd: *O Christ who art the Light!* (English Singers. Roycroft disk 161)
  - (b) Secular school and folk music, madrigals and other popular forms.  
Morley: *Sing We and Chant It.* (English Singers. Roycroft disk 151)
- II. Music for Dancing and its influence.
  - (a) Composers imitate the vocal style.  
Weelkes: *Fantasy for a Chest of Viols.* (Dolmetsch Family. Columbia disk 5714)
  - (b) Dances of the period—illustrating the importance of their early forms toward the Classical Period.  
Gervaise: *Six Dances of the Renaissance.* (Curtis Ensemble. Victor 4325)  
*English Dances of the Shakespearean Period.* (Munchner Viol Quintet. Decca disk 20046)
  - (c) Other forms which were popular and their influence on later music.
    - (1) Theme and Variations.  
"Green Sleeves to a Ground" *Variations on an old English tune.* (Dolmetsch family, played on Recorders. Columbia disk DB1062)
    - (2) The early Dance Suite (combining two or more dance tunes in order to make a longer composition from shorter ones).  
William Byrd: *Pavane and Galliard* (played on the harpsichord, or English Virginal, by Arnold Dolmetsch. Columbia disk 5712)

(Continued on Page 415)



**T**HE PENNSYLVANIA All-State Band Festival of 1943 represented the completion of an educational experiment, the procedure and culmination of which offer an interesting laboratory study in research, and a timely challenge to music educators.

Ten years ago, through the vision and initiative of Dr. A. D. Davenport, the first state-wide high school band unit of the Commonwealth of Pennsylvania met in Aliquippa and presented a concert with Dr. Edwin Franko Goldman as guest conductor. The following year, under the auspices of the Pennsylvania Band and Orchestra Association, a similar group assembled at Williamsport. At that time the organization was set up as the Pennsylvania School Music Association, which henceforth was to embrace orchestral and choral groups as well as band units.

Under this plan of organization the Commonwealth is divided into eight districts, each having its own officers, and each functioning as a unit within itself. It is the custom for the various districts to sponsor a band, orchestra, and choral festival annually. Approximately 3600 to 4800 students participate in these district festivals each year and the finest of these are selected for the All-State Band, Orchestra, or Chorus. The quality of the All-State group is assured by the chair ratings in district sectional try-outs and the quantity is determined by the physical equipment of the host school.

Thus, during the successive years since 1934, throughout Pennsylvania, thousands of aspiring, industrious, young musicians have participated in district and state festivals, playing instruments or singing under the guest leadership of some of our nation's most renowned musicians and music educators, among whom have been Guy Fraser Harrison, Dr. Edwin Franko Goldman, William D. Revelli, Howard Hanson, Frank Simon, Noble Cain, Ernest Williams, Olaf Christiansen, Erik Leidzen, Pierre Henrotte and Georges Barrère.

#### **A Wartime Plan**

The invitation for the 1943 All-State Band Festival, held January 21-22-23, was extended by the Farrell Board of Education and accepted by the Pennsylvania School Music Association. From that point on the procedure became largely a matter of local administration. The Host Director consulted with the Superintendent of Schools, Carroll D. Kearns, and with the members of the Farrell Public Schools Music Staff, Mrs. Duane Armstrong, Orchestral Director, and Miss Pauline Haas, Choral Director, as to the advisability of continuing with the plans in the face of war conditions. It was decided to go ahead with the Festival, under a wartime procedure, taking into account government requests as well as actual curtailments, and being ready to call off the entire project if at any time its continuance should appear to threaten the war effort. That decision involved a careful and minute planning of details, with alternative arrangements readily applicable. The state officers concurred in these preliminary plans.

The Farrell Board of Education went on record as being willing to underwrite any expense not met by the proceeds of the Festival. The Mayor, Lewis Levine, the City Council and the City Of-

# The Pennsylvania All-State Band Festival



JAMES W. DUNLOP

*by James W. Dunlop*

Director of Music

Farrell Public Schools, Farrell, Pennsylvania

ficials extended a welcome and the use of all of the city's facilities to make the visit of their guests a pleasant one and the event itself an outstanding success.

In order that the band should be truly representative of the entire state, and in the supposition that some of the district festivals may have met with local emergency curtailments, the Host Director wrote personally to every director-member of the Association. Those who had not had representation in a district festival were asked to submit the names and qualifications of their five best players. From these lists, as well as through the regular district recommendations and questionnaire findings, the final personnel of the band was selected. This was to consist of two

hundred seventy-five boys and girls representing one hundred three high schools throughout the Commonwealth.

Farrell is located in the center of the steel industries and is often referred to as the city of churches because there are seventy-four such structures situated within the city limits. Thirty-four nationalities are to be found among its seventeen thousand population. Its industries are in operation day and night in war production. Civic interest centers largely about the public schools where the major fields of public enthusiasm and support are to be found in athletics, in music and the fine arts, and in those phases of the school curriculum which strengthen Americanism or promote the war effort, namely the Pre-Induction courses, the nutritional and physical fitness programs, and the activities of the Victory Corps. So, in addition to considering the war problems of other parts of the state, the local front was a matter of vital importance.

#### **Classes as Usual**

One of the first decisions reached by the planning committee, therefore, was that all the high school classes would function as usual, that the presence of the visiting students did not necessitate schedule changes, interruption of classes, or early dismissals. Train and bus schedules were then studied and where any traffic congestion seemed likely to arise, to or from the home areas of the band personnel, warning and advice were given to those so affected. In several cases special arrangements for accommodations were made coöperatively with the transportation companies.

The Senior High School's semi-monthly newspaper, the Night Rider, was mailed to all the participants a week before the Festival. This served as a greeting and enlightened them as to the general arrangements for their reception, housing, rehearsals, and program. It also acquainted them with the school and the city, and no doubt reassured parents of the corporate interest in the welfare of their children.

Student and faculty committees met all trains and buses and guests were taken by automobile to the high school for registration and assignments. The school truck transported luggage and instruments. The concert stage was in readiness prior to the arrival of the bands and each student upon registering was shown his chair, labeled with his name and instrument. The Housing Committee, comprised of the Farrell Music Guild, had provided easily accessible sleeping accommodations and breakfast. Lunches and dinners were served in the high school cafeteria. A school nurse was present at all times of assembly.

Of the two hundred seventy-five students originally selected for the band, two hundred seventy-one attended every day and participated in the Festival matinee and concert. This was the largest All-State Band ever to assemble in Pennsylvania.

Most of the daytime and early evening hours were spent in rehearsal. Sixty directors were present and a number of them worked with the

**BAND and ORCHESTRA**  
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"



band. The two guest conductors, Mr. William D. Revelli, Conductor of the University of Michigan Bands, and Captain George S. Howard, of the United States Army Specialist Corps, contributed tirelessly of their time in the preparation for the performances. Sectional rehearsals were conducted by the various directors during the staggered lunch and dinner hours. While the band rehearsed, the directors not assigned to conducting held clinics where they discussed mutual problems, aims, and procedures. The regular business meeting of the organization also was held, with the President, Stanley M. Gray, presiding.

### Varied Entertainment

As a part of the entertainment, the band personnel was host at a dance where music was provided by a fourteen-piece dance orchestra. The manager of the local motion picture theatres invited all the band members to be his guests at the Saturday matinee. The Farrell Lions' Club was host to all the directors at their regular weekly dinner meeting.

The Festival was highlighted by three broadcasts. One was during the half hour regularly used for the Farrell Public Schools weekly broadcasts over Station WPIC in Sharon. Another was over Station WFMJ of Youngstown, Ohio, and consisted of the second half hour of the children's matinee. The third was a thirty-minute program over Station KDKA in Pittsburgh.

The general tone of the Festival was that of a serious but highly significant event, and one became increasingly aware of this fact as the time for the matinee and concert performances came nearer.

To the people of Farrell the distinction of being host to the All-State Band was a fulfillment of a cultural concept. An inherent love of music had been broadened through a visionary course of public school music education which had familiarized the populace with music repertoire and playing skills. Music, the public schools, and Americanism, common grounds of interest, were now to be given expression in a coordinated enterprise. The people of Farrell did not have to be sold on the support of the Festival and little short of being on the job in the defense industries would keep them from being in attendance at the concert. Many of them who knew they would work the conflicting shift listened in at the rehearsals. And bit by bit news of the bands' activities became topics of conversation in the homes and mills.

### Far-Reaching Influence

General Osborne had wisely recognized the national significance of the Festival in martial morale and Captain Howard had arrived to conduct. Mr. Revelli was enthusiastic about the quality of the band which was playing the *Oberon Overture* with artistry creditable to professionals. One of the rehearsal audience, a local physician, stayed away from his office while the band rehearsed. The awarding of scholarships to Valley Forge Military Academy, through the survey of the band by Major Kenneth Hill, also caused speculation and weighing of performance skills. Coincidentally, during a rehearsal, a letter was received by one of the band members from the Pacific war zone telling of the unexpected meeting and consequent conversation of two boys who once had played together in an All-State Band Festival in Pennsylvania. Through such glean-

ings, even before the public appearance of the band, its program and its personnel were matters of common knowledge.

But even so, the actual attendance at the public concert was problematical in view of full working schedules and transportation restrictions. But regardless of attendance there was no question as to the civic value of the performance. The Board of Education had realized what a stimulant it would be to the morale of the entire community when it had underwritten it financially. Even the presence of 2200 children from the public and parochial elementary schools at the Matinee did not guarantee a sizable audience for the evening concert.

### Standing Room Only

It was, therefore, an inspirational tribute to music education when, for the performance, not only 2800 persons, the seating capacity of the auditorium, paid fifty-five cents for admission, but an additional five hundred paid the same for "standing room only." The spectacle itself of two hundred seventy-one band members, each in the uniform of his school, the colorful decorations of the auditorium provided by the Art Department on the theme of Music for Morale, and the ardent audience all tended to make the occasion a memorable one before a note was sounded.

But the attainment of the band musically, under the guidance of the guest conductors, was far beyond the expectations of the listeners. They knew then why these men had gained nationwide recognition for the merit of their work. *The American Patrol*, conducted by the Superintendent of Schools, Mr. Kearns, was not only unique in the history of All-State Band conducting, but totally a surprise to his local audience. At the conclusion of the concert all members of the band were awarded certificates of participation in place of the customary medals, ruled out by the committee in the interest of metal conservation.

### Credit Where Due

And thus, the tenth annual All-State Band Festival of Pennsylvania has become past history. In summing up its achievement, I should say that it was a concrete measure of the value of a sound music education program over a period of years, and a climactic tribute to the farsightedness and untiring efforts of visionary educators in Pennsylvania, among whom are Dr. Francis B. Haas, the Superintendent of Public Instruction; Captain M. Claude Rosenberry, until recently Chief of Music Education, now with the United States Army; and Lieutenant Stanton C. Belfour, for many years Executive-Secretary of the Pennsylvania Music and Forensic League, at present with the United States Navy. And along with these, though more in the background, but no less in service, are the many administrators, supervisors, teachers, and parents of our public school youth. The Festival also motivated a realization of the soundness of American institutions far deeper than "brass band patriotism," and it served as an incentive for their preservation. But, most importantly, it demonstrated that music, as other arts and sciences, is a source of common effort which transcends barriers of a social, racial, religious, or geographic nature and that it occupies a strategic position not only in the present education program but in post-war education planning. Boys and girls in our high schools are still making music, though the world is out of harmony.

\* \* \* \*

"Music is love in search of a word."—Lanier

"FORWARD MARCH WITH MUSIC"

## Roads to Effective Pianoforte Playing

(Continued from Page 373)

of errors. His ambition ought to submit itself humbly to the indications of the composer of the work that he is interpreting.

I have often been asked for a short analysis of my works. But they are all based on what I have just said—perhaps in too many words. All of them have as their object the deeper study of our beautiful instrument. The touchstone of a method is whether it can be applied by others than the one who originated it. I believe that this test has been successfully met by my works. These works were created day by day, out of the experience accumulated in a life which has been for forty years and more devoted to the pianistic art and to the teaching of that art. I have had the opportunity of observing a large number of students from all countries. The differing natures and temperaments of these pupils, their intelligence, oftentimes of rare quality, or the lack of talent have furnished ample material for my meditation. As experience brought light to me, new ideas welled up in my mind or doubts assailed me. Thence arose my researches. The illustrious masters whom I had the pleasure of knowing, some of whom became my friends—Mathias, Saint-Saëns, Stephen Heller, Busoni, Widor, Paderewski, Godowsky, all encouraged me from the beginning of my work to continue it; and it is thus that I came to write the long series of educational works, which I might call "The Art of Studying."

"I admire the man," said a famous French author, "who, working at his profession with fervor and exactness, rationalizes it, criticizes it, discovers faults and imperfections in it, and adjusts himself as far as in him lies to the perpetual transformations which ideas and things must undergo."

I might close here, but that I should like to quote some "advice to pianists" which was given by Saint-Saëns:

"It is a law of physiology that beings should, in the phases of their development, return to their ancestral forms. It is because of this law that the education of the artist should begin with the study of the old masters.

"The mania for rapid movement, which is so widespread in our day, destroys musical forms and causes music to degenerate into a noise which is confused and uninteresting: movement is all that remains, and that is not enough.

"One should make every effort to interpret music with the greatest possible exactness, omitting none of the directions indicated by the composer.

"The two hands must function simultaneously and not one after the other, as happens only too often. This fault is due sometimes to mere carelessness, sometimes to an attempt at graceful execution, which latter is a great mistake; it can result only in pretentious effects and mannerisms.

"There are many ways of touching the keys, but it is not enough to know that they exist. One must search for them, listen attentively to the sound, oblige one's self to acquire a very delicate, tactile sense. That is the way to make the instrument sing, this instrument which, not having the resources for song (Continued on Page 408)



# Wood for Violin Making

by Eric L. Armstrong

**T**O THE VIOLIN ENTHUSIAST, interested in learning all he can about the making of the instrument, the choice of proper material always has been a matter for careful consideration.

For ages, and long before the violin took on its present form, sycamore and pine were considered superior to all other woods for the making of stringed instruments. Sycamore is a member of the "maple family," and every variety of maple has been used by makers. It is quite common to find violins made of "red maple," "bird's-eye maple," and also what is known as "barred maple," "tiger maple," or "flamed maple." Choice slabs of this latter variety make beautiful instruments.

Maple is used for the backs, sides and necks of the violin. For the fronts, pine, fir, spruce, and occasionally the white hemlock are used; though this last mentioned is not usually favored due to its density compared with pine. The writer once was called upon to repair a violin which had been made by a Nova Scotian carpenter. The back and neck were beech, the front hemlock, and the purfling of "plaited horsehair." Had the maker confined himself to violin making, it is possible he would have become known as a local Stradivari; for the instrument showed careful workmanship, and had a charming tone.

## Various Substitutes

Violins are often made of other woods, and among them we find apple wood, walnut, chestnut, rosewood, white birch (*betula alba*), with beech quite commonly used. This latter has a beautiful flake when riven across the medullary rays, which is pleasing to the eye.

As a substitute for the common conifers used for the fronts, I am so far aware of but one substitute; this being a species of pine from far away New Zealand. A violin exhibited in London, England received great praise for its tonal value, which is sufficient to say this wood had virtue for violin making.

For the accessories of the violin: tailpiece, pegs, fingerboard, and nuts, ebony has long been used; but almost any of the hardwoods may be utilized with good results. I am partial to "rosewood" for pegs, and a set fitted to my pet violin many years ago is still satisfactory. I have yet to find them slip at a critical moment.

## From Nova Scotia

We have a wood native to Nova Scotia, known variously as "Indian Pear," "Sugar-berry," and "Ironwood." It is bone hard when well seasoned, white as milk; but it can be perfectly ebonized in dilute sulphuric acid ( $H_2SO_4$ ). Should the reader decide to experiment, he should be very careful not to get the acid on the fingers or clothing. It is violently caustic, and erodes the

flesh rapidly. A strong solution of soapsuds should be kept nearby, and the hands immediately immersed in it, should any acid come in contact with the flesh.

I have used considerable of this wood for tailpieces and fingerboards, and have found it satisfactory. Our native "red beech," and the "witchelm"—known also as "hornbeam"—make excellent accessories.

It is the hope of the writer that this article will help to promote interest in the art of violin making on this continent. The woods are available to everyone at small cost, and those unable to get to the forests and select their own timber may find what will serve in any lumber yard. There may be a small extra charge for taking select



HEIFETZ'S PRIZED VIOLIN

Violinist Jascha Heifetz displays his valuable Stradivarius to Petty Officer Walter Cerveny of the Coast Guard after a recent concert at Music Hall in Cleveland. Petty Officer Cerveny, who played in a symphony orchestra before entering the Service, regards the instrument with awe and admiration.

wood, but dealers are generally courteous when they learn that the wood is wanted for an unusual purpose; and they do their best to accommodate a customer.

When purchasing wood, select maple that is close grained, free from knots, and straight; the same applies to any pine or fir and spruce.

And if one wants novelty, violins can be made of metals. Several have passed through my hands made from aluminum, tin, brass; and a few German made, of glass and china. These latter had

## VIOLIN

Edited by Robert Braine

a tone which approached that of a wooden violin, but the metal ones: Ugh! Talk about a cat-fight!

Research workers are experimenting with plastics for all purposes, and it is possible we may soon find violins made of some plastic material. As to whether they will prove the equal of our favorite wooden fiddles, is questionable. Being part Scotch, I hae mae doots.

The reader who aspires to become a "chip-bound" will want to locate books that will guide him, or her; for many ladies are violin makers, some turning out fine instruments. There are several books which may be read with profit; among these the work of "Walter Mayson" is one of the best on the subject.

In the choice of tools: while there are special tools designed exclusively for violin making, they are usually expensive. So far, I have used the ordinary tools of the carpenter and carver, plus some of my own make. It happens I have the skill to forge any tool needed as easily as I can tune a fiddle. Small coping saws are handy to cut curves. Fine chisels can be ground or filed from a darning needle or knitting pin; and many other tools may be contrived without going to the expense of specialties that may never be used again.

There is a "secret" about violin making of which few are aware, yet it is a commonplace. If you agree not to tell anyone of it, I'll make it known to you: "Know what you want; take time to do it. Hurried work is always a failure." Now start making a violin.

## Much Ado About Varnish

A word as to "varnish" will not be out of place. We often hear of the "lost secret of the Cremona varnish." In the opinion of the writer, there never was a secret to lose. The truth is that an oil varnish properly applied and finished will prove equal in appearance and life to that found on a Strad or Guarneri. Allow plenty of time for the varnish to set. This cannot be hurried. Making it brittle by using a drier that is too quick will mean inferior finish; such a finish will chip and also become dull.

Our preference is for a brilliant red varnish, which is attained by steeping "alkanet root" in oil, allowing it to simmer with gentle heat for many hours; then decanting through a strainer; later adding such driers as are thought necessary.

Ten days should be allowed between coats, with careful rubbing down before each coat, till seven coats are applied. The result is a finish one can use as a shaving mirror.

## One Difficult Measure

by Dorothy Freas

Pupils often play a composition nicely, with the exception of one or two measures. The teacher can usually judge, before the piece is taken up, approximately which parts prove difficult. He will therefore find it helpful, a week or two before assigning the piece, to copy the most troublesome measures and give them to the student as an exercise. They may even be given in various keys, with an explanation as to the reason. With more advanced students, a small slate or blackboard may be used, on which the exercise may be written and read from sight.



# A Concert Pianist on the Production Line

(Continued from Page 367)

where are they? With our youngsters, sons, brothers, husbands being sent to the firing line, it is up to the rest of us to man the production line. Unless we all get into this fight *pronto* there won't be any entertainment, art or music (as we know them); not to speak of many other more important things.

All of us able-bodied and not-so-able-bodied oldsters in the non-essential professions and businesses ought to clamber aboard the production wagon, even if we give only part time to it. I know there is sharp disagreement over "essential" and "non-essential," but this must be left for each person to decide for himself. If he thinks it out straight, without considering personal convenience, comfort, or advantage, he will reach the only possible conclusion—to join up in a defense industry job *now*.

## A New Perspective

I'm sure that a whole new army of white-collar workers would overwhelm aircraft employment agencies if they realized, selfishly speaking, what a big "kick" they would get from working with their hands. You acquire valuable, new skills, your muscles bulge, your appetite is tremendous, you feel like a million dollars. Your own perspectives gradually change; in fact you soon look out on the world through the eyes of a laborer. You find out how hard it is to support any kind of family nowadays on the wage of an unskilled workman, how a forty-eight-hour week seems "plenty" long—how wise is the commandment which says that we shall work six days and rest on the seventh (Boy, do we take things easy on Sunday!), and what blessed release rest periods and quitting whistles give.

White collar workers would be surprised too if they knew how many of their kind have enlisted in this manual laborer's army. Our warehouse crew, for instance, boasts a successful advertising and publicity agent, Dick, whose business has gone by the board since Pearl Harbor; a night clerk, Jay, in a big hotel, who in addition to his job goes to school several nights a week, and spends Sundays working at a bicycle repair shop; a nineteen-year-old youngster, Monty, waiting to be drafted, but meanwhile a divinity school student three hours every night (he also plays trombone in the school band!).

Then there's Ed, a hardware merchant, who, watching hardware stocks diminish, saw the "writing on the wall." And don't make any cracks about Seymour Orlando Darling's fancy moniker, for he is a tough *hombre*, sixty-five years old, doesn't need a job, and is doing a fine piece of work for his country. Our foreman, or lead-man, is an able, experienced aircraft worker, who, besides watching solicitously over our crew, and taking care of his large family, raises rabbits and chickens, and also goes to school in his off-hours.

## A Steady Crew

Most of the men neither drink nor smoke; all possess initiative and resourcefulness, and plug along every minute of the shift with practically no supervision. There is no boondoggling; in fact, these are top-notch examples of the kind of men our country is producing. If the white-collar worker could sit down with us at lunch periods on our hard boards in the field, he would get a surprising glimpse of the new-found comradeship that has come to us American industrial workers.

Concerning plant unionization, even Pegler couldn't find anything to gripe about. The company says it is not interested one way or t'other, and up until now no worker of my acquaintance has been solicited for membership by any union group. We all remain stubborn, rugged individualists—and how!

Recently I've been transferred to the midnight ("graveyard") shift with a "raise" of five cents an hour. This means that you work all night, sleep during the day (if you can) and try to keep up your professional work. It takes quite a bit of adjusting! But the night work, if anything, only enhances the job's fascination—the eerie, dim-out lights of the huge field, the deep silence broken only by my creaking "dolly" (hand truck), the soft sheen of winter nights with moon and stars shedding that special radiance reserved exclusively for California. Even the sloshing around in boots and sou'wester when the rains come, isn't so bad.

In all my "graveyard" hours I've had only a few moments of qualm; one, when in a thick, mysterious fog I found myself gliding noiselessly from one bin to another, stowing away nothing, it seemed, but "hoods," "shrouds," "cows," "joggle skins," and "extrusions" (at least that's what the dripping, shipping tags called them), I had to do a lot of talking to myself to make things seem all right that night!

Another upsetting moment came during a sharp flash flood of rain when my "dolly" capsized and threatened to float away. Then and there I determined to install an outboard motor on it to forestall any more

such catastrophes. But ninety per cent of the time the satisfaction of the work itself, the well-being it creates, and the vivid and welcome change of perspective it brings, make the job an undiluted pleasure.

So how about it, all you white collarites, students, teachers, professional men, book-keepers, accountants, clerks, swivel-chair executives? After you perform your eight hours daily (more or less) of brain work, there are still sixteen left for sleep and recreation. Everyone knows that one of the best ways to "recreate" is through a complete change of activity. Now when your country so desperately needs you, how about adding brawn to brain for some extra hours? It shouldn't be difficult to concentrate more intensely, cutting down time, eliminating waste and inefficiency in your business or professional hours, so that you can give the extra time and energy to defense industry. If this means doing two men's (or women's) jobs, let's just shrug our shoulders and go to it. Certainly we can stand the gaff as

well as the English and Russians, not to mention our own armed forces, who think nothing of standing duty fifteen to eighteen hours a day.

Of course the job is tough. You haul and you crawl, you heave up and you pull down, you slit your skin and crack your shin. All the liniment and Epsom salts in the corner drug store are often of no avail to soothe the aching muscles. And *do* your feet hurt, and *does* your back creak!

But it's worth it. Where else in these stirring days can a civilian get the thrill that comes at three or four A.M. when an assembly line shoots in a hurry-up order for bombing racks, gunners' seats, wing plates, or steering gears? Is it any wonder then, as we heave a hot order of gunners' seats up to the truck with vicious zips for Huns and Nips, that even the toughest truck driver is ready to call quits? It's a treat just to hear his fervent language. . . . And that's another thing you learn on a job like this—how to express yourself. Something most of us white-collar workers have long since forgotten.

## March to "The Stars and Stripes Forever"

(Continued from Page 376)

both hands at hilt.

III.

Music changes. Chord is given for drill.

A.

1. Raise swords (points up) above head—eight counts.
2. Thrust sword forward—eight counts.
3. Right hand thrust sword sideward—eight counts.
4. Left hand thrust sword sideward—eight counts.

B.

1. On count of 1, 2, 3, 4, right foot forward—rest sword on right leg and hold with right hand.
2. On count of 5, 6, 7, 8, return foot to position and sword in front of chest.
3. Repeat above on left foot and left hand.
4. Repeat all of above.

C. Lunge forward on chord with right foot and point sword upward in same direction with the right hand.

1. 1, 2, 3, 4, out—5, 6, 7, 8, back.
2. Repeat same on left foot and hand.
3. Repeat entire step.

D. On chord, partners in two inside lines arch swords, as illustrated:

Fig. 6



1. Up on 1, 2, 3, 4, down to chest position on 5, 6, 7, 8.
2. Repeat three times.

IV. Children are now in position shown here:

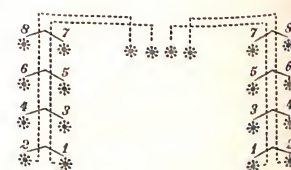
Fig. 7



A. At chord, outside rows face rear and the inner rows face each other, and with swords in right hands, make an arch through which the outside rows pass as partners—meeting at rear—separating at front to return to original position.

B. At chord, children form arches as illustrated below (marching in place):

Fig. 8



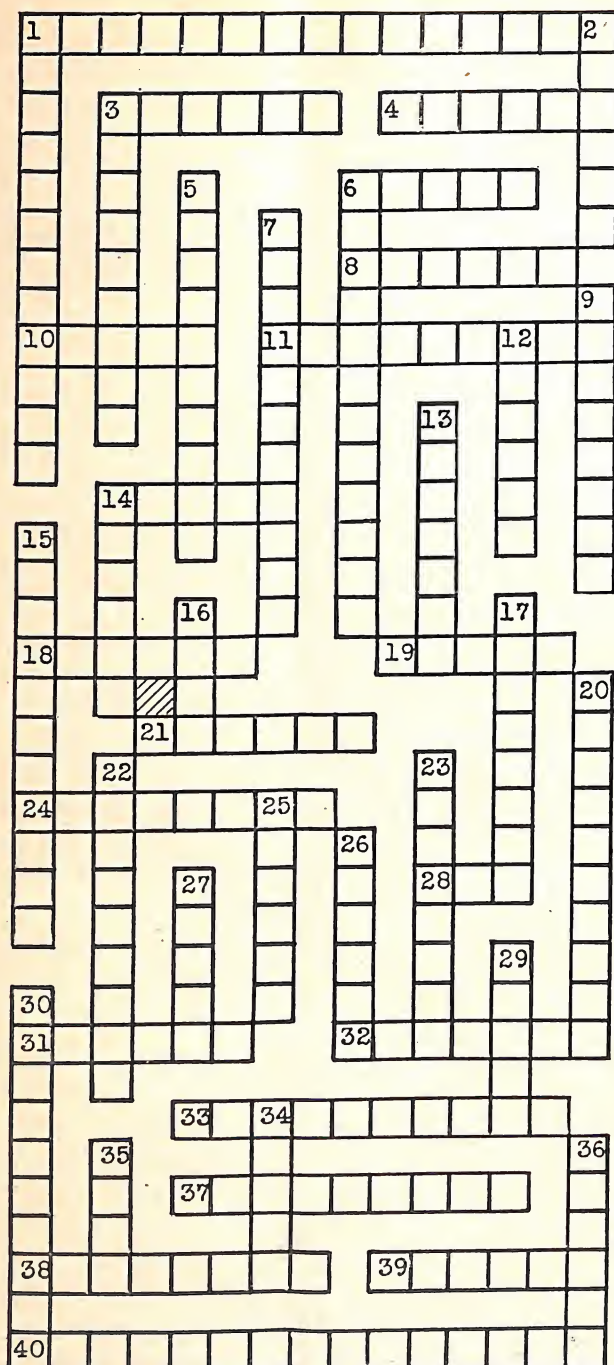
1. Numbers 1 and 2 of each group march through their own lines with swords on chests and meet at center rear and come forward four



# Who Are These Composers?

A Musical I.Q. Test Which Will  
Gauge Your Practical Knowledge

by B. A. Holway



HERE'S A NEW KIND of musical I. Q. by which you may test your knowledge of the great names in musical history, and at the same time work out a crossword puzzle. In the vignettes given below are the clues to the names of the great composers of the classic and romantic periods, numbered to correspond with the squares of the accompanying puzzle. Where two names begin in the same square of the diagram, the vignettes are numbered for the square and in addition are designated "A" for across or "B" for below or down. All names are interlocking so that each new one provides at least one lettered clue to the others.

Score yourself two and a half points for each numbered vignette—counting "A" and "B" vignettes as one. Seventy points would be passable, eighty good, ninety excellent, and, of course, one hundred would be the perfect score.

1-A. One of the famous "Big Five" who formed the Neo-Russian school in the latter half of the nineteenth century. His particular fondness for oriental themes is demonstrated in his orchestral suite based on themes from the "Arabian Nights."

B. Reversing the usual form this great Russian composer has turned concert pianist. As composer he has been called the "Poet of minor tonality," as demonstrated in his famous "Symphony No. 2 in E minor" and his "Concerto No. 2 in C minor" and "Concerto No. 3 in D minor."

2. The immortal Belgian, organist of St. Clothilde. Frequently referred to as the "Father of modern French music," and the source from which both Debussy and Ravel drew much inspiration. Famous for his "Prelude, Chorale and Fugue," and for his "Symphony in D minor."

3-A. The third of the "Three B's." He is credited with having laid the foundation upon which many of the later innovations of Stravinsky and Ravel were built. His four great symphonies take rank with those of . . .

B. The second of the "Three B's" and the great master of his time. Composer of nine great symphonies, five piano concerti and an array of famous sonatas, trios and quartets.

4. Father of Russian national opera, whose work paved the way for the later achievements of Borodin and Moussorgsky. Best known for his "A Life for the Czar" and his "Russlan and Ludmilla."

5. Proclaimed the greatest pianist of his time (1829-1894) this Russian has given us many notable compositions including his haunting *Kamennoi-Ostrow* and his ever popular *Melody in F*.

6-A. Nineteenth Century Italian composer best remembered for his *Serenata* and his *Good-bye*.

B. The great Russian master of the music "Pathétique" to whom Tin Pan Alley has turned most frequently. His latest masterwork to find swing popularity is his "Concerto in B-flat minor."

7. Following in the footsteps of Glinka this Neo-Russian devoted himself to nationalistic opera (providing Chaliapin with one of his greatest rôles), and to the music of Central Asia.

8. "The Poet of the Piano." He was born in Poland but settled in Paris for his musical career. Famous for his ballades, his etudes and preludes, his nocturnes and his waltzes.

9. The great Finnish classicist and patriot. His early work was strongly reflective of Tchaikowsky's influence. In his later symphonies and tone poems he is distinctly himself.

10. In the midst of all this Old World greatness, here is an American. The creator of homely salon music. While much of his work is on native themes, he was also inspired by his life in Florence and Venice, as witness his delightful suite, "A Day in Venice."

11. Around the turn of the eighteenth century there lived in Italy a notable family of musicians who contributed much to the music of that era. Of their combined work the best known today is "Cat's Fugue," composed by the son.

12. Nineteenth century French composer who first began writing for the piano and for stringed instruments, but finally turned to opera and achieved fame with his "Mignon."

13. Contemporaneous with Bach he is considered the founder of English music. Outstanding are his *Four-part Fantasia*, his *Trumpet Tune and Air*, and his *Indian Queen*.

14-A. He was to Norway what Sibelius is to Finland, what Enesco is to Rumania, Smetana to Bohemia and Liszt to Hungary. The colorful folk lore of his native land flows through all his tuneful music.

B. French composer of the nineteenth century who developed the lyric drama beyond the point previously reached, and introduced a new note in the music of romance. His most famous opera was based on a poem by Goethe, but his popular fame rests on his religious meditation written over Bach's *First Prelude*.

15. Concert pianist and composer in his 'teens, he stands among the great ones of German music—despite the fact that Hitler has razed his statues. Together with Chopin, Schubert and Schumann he was one of the first of the great composers to give importance to the short compositions, as witness his "Songs without Words."

16. He showed such a preference for the violin that he wrote his symphonies around the violin as a solo instrument, as witness his "Symphonie Espagnole."

17. The great Italian violin virtuoso and composer. His etudes, transcribed for the piano, are popular to-day. His "Violin Concerto in D major" is a show piece for modern violinists.

18. Folk lore of two hemispheres inspired this Bohemian composer. From the old world came his "Slavonic Dances." From the new world his great "Symphony No. 5 in E minor."

19. Knighted by King Edward VII for his oratorio, "The Dream of Gerontius," this greatest of English composers has marched on to musical pomp and circumstance.

20. French composer and pianist, celebrated for his descriptive writing such as his *Dance of Death* and his "Carnival les Animeaux," and for his great Biblical opera.

21. Born in historic Salzburg in 1756, dying in Vienna in 1791, this prodigy of the musical world accomplished in his short thirty-six years more



than most composers achieve in three score and ten: forty symphonies, twenty-five piano concerti, six operas, eight violin concerti and an amazing array of shorter subjects, sonatas and chamber music—in all more than six hundred masterpieces of musical literature.

22. Included in our list of great ones there must be at least one woman. Acclaimed the most successful of all woman composers she is probably best known for the dances from her "Air de Ballet."

23. His personal instrument was the mighty church organ, so it is perhaps natural that as an auxiliary he should find much interest in choral music and make it play a dominant part in his symphonies, of which he wrote nine, as well as three masses and a requiem.

24. The great Viennese master of melody, who died when he was but thirty-one, yet into that brief span crammed an amazing quantity of notable works. He wrote freely and easily, with a lyric quality and a spontaneity which are outstanding. His unfinished symphony has been acclaimed by at least one critic as "the most finished symphony ever written."

25. He was the foremost music theorist of his time. The author of "Traite de l'harmonie." He composed thirty operas and ballets as well as many works for the harpsichord. His best known opera was "Castor and Pollux."

26. He stands alone among England's musicians—an "intellectual solitary." Independently wealthy, he wrote when he pleased and as he pleased, largely in a reflective vein. He is best known for his "Briggs Fair" and his "In a Summer Garden."

27. While No. 8 was hailed as the "Poet of the Piano," here is the acclaimed "King of the Piano,"—virtuoso and composer. A protégé of Paganini, his earliest works consisted of piano transcriptions of the great violinist's etudes, including the ever popular *Etude No. 3*. He is most widely known, however, for his studies in Hungarian folk lore.

28. One of the Russian "Big Five" he was by profession a military engineer. Musically he was a celebrated and unconventional critic and the composer of several successful operas. True to the Neo-Russian motivation he is best known to-day for his "Orientale."

29. Although born in Germany in the eighteenth century his musical career was French and Italian. He is best known to-day for his classical operas, "Orpheus and Eurydice" and "Iphigenie in Aulis."

30. For half a century he dominated the music-loving world, this pianist-composer who, at the end of World War I, became premier of Poland and died only a short time ago exiled from his native land.

31. Italian opera conductor and composer. Best known for his ever popular aria "Il Bacio."

32. The Dance King of gay, music-loving Vienna—the Vienna of three-quarter time.

33. Family name of two German brothers—Ludwig Philipp and Franz Xaver. Founders of the conservatories in Berlin and New York which bear their name. Best known for Franz Xaver's "Polish Dances."

34. For one hundred and fifty years the music-loving world called him "Papa." Following closely behind Bach he became the next great leader. He did much to perfect the symphonic and sonata forms and wrote profusely in those media. Famous for his many symphonies and his great oratorio.

35. The first of the "Three B's" and the father of modern music.

36. Russian pianist-composer, of the late nineteenth century. Notable for his many piano compositions and his symphonic suite, "The Enchanted Lake."

37. Forerunner of the great Wagner, he turned from German music to French and Italian, to the master's disgust. He is best known to-day for his French operas, "Les Huguenots," "L'Africaine," and so on.

38. Another notable member of the big four of great composers giving importance to short works. In this form he wrote characteristically, portraying some mood, as in "Träumerei," or some scenes from child life, as in "Kinderszenen."

39. Notable French composer of the late nineteenth century, best known to-day for his *Second Waltz* and his *Berceuse*.

40. Brilliant pupil of Rimsky-Korsakoff who specialized in the music of the Caucasians. His most famous work "Caucasian Sketches."

(The solution to "Who Are These Composers?" will be found on Page 424.)

## More Pupils by Gladys Hutchinson

A WELL-KNOWN piano teacher once moved from one city to another. In the new locality, he inserted an add in the newspaper:

*Mr. So and So, well known teacher of the piano-forte, will accept an "unlimited" number of pupils.*

This man was honest. Most of us would have said a "limited" number of pupils, knowing all of the time that we would take as many as we could get. Few of us have a "waiting list."

If you are a teacher, you must contact the public in the most dignified manner possible. Perhaps, through the public schools or the Sunday Schools, you may be permitted to copy a list of the families with children in your neighborhood. If these attempts fail, at least you can select names from the telephone directory, and invite some member of each family to attend a teaching demonstration. Send out an announcement to this effect:

*A Special Invitation to Those About to Begin Piano Lessons:*

*So that parents may fully appreciate the value of lessons under the supervision of your local piano teacher, Miss Harriet White will conduct daily demonstrations of her teaching at her studio, at four o'clock in the afternoon, for one week, beginning Monday, January 7th.*

*Your child is invited to participate in these demonstrations, and parents are invited to observe. No charge or obligation is involved.*

This announcement may not be enough. People, in the rush of daily living, often procrastinate. Although they have good intentions, they may let other interests hinder attendance, and it may be necessary either to telephone each one, or to have a friend telephone, to say:

"Mrs. Green? This is Miss Black calling for Miss White, our local piano teacher. Miss White, as you know, is conducting teaching demonstrations this week at her studio. And, since the room is limited to twenty people, we would like to make an appointment for you, any day you may choose to attend."

Your teaching demonstration must be a sample of the actual first lesson. As a matter of efficiency, have a typewritten copy of the first lesson for

each child taking part in the demonstrations. This copy can be taken home, to serve as a reference for the parent if the child does not enroll with you immediately. In case the child later enrolls with another teacher, your copy will prove to some extent whether your approach is the better one, and whether or not the other teacher is covering the same ground. If you try to include every phase of teaching that is necessary in the first lesson, no one will surpass you. The lesson sheet may be something like this:

### Beginners—Lesson 1

1. A whole step is the distance from one key to another, with one key in between.  
A half step is the distance from one key to another, with *no* key in between.  
Be able to recognize whole and half steps.
2. Learn to play the C major scale by tetrachords, thus:

l. h., c d e f—r. h., g a b c

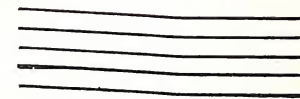
fingers, 4 3 2 1—fingers, 1 2 3 4

Play this up and down, counting one, two, three, four, and accenting one.

3. History Lesson 1. "Child's History of Music," by James Francis Cooke.

4. The first piece in "Technic Tales" by Louise Robyn:

These five lines and four spaces are called the staff:



This is the G Clef:  $\text{G}$

This is the F Clef:  $\text{F}$

$\frac{1}{4}$  means 4 beats in a measure, with each quarter note receiving one beat.

This is a quarter note:  $\text{J}$ .

This is a half note, and it gets two beats:  $\text{J}$ .

This is a whole note, and it gets four beats:  $\text{O}$ .

In this outline, the parent will realize that you not only are teaching the child to play the piano but also are attempting to give him some history of music, and a little of the theory of music, as well.

Or, if you prefer, you may merely invite the parents to tea, in the course of which you can explain your teaching approach and what you hope to have the child accomplish within a certain length of time. Such an approach to the parent should bring excellent results. Every teacher should have as many pupils as she wants, providing that she is sincere both in her desire and in her efforts, and is efficient in her teaching.

## Musical Oddities—Bells by Karry Ellis

Close relatives of bells, according to authorities are: jingles, rattles, drums, gongs, cymbals, castanets, triangles, and tambourines.

In Charleston, South Carolina, as late as 1851, two bells rang every night, at eight and ten o'clock in summer, and at seven and nine during the winter. The first bell was the signal for the young children to get to bed; at the second bell the "watch" for the night was set, and after that no servant was allowed outside his master's house without a special permit.



## Can One Be a Concert Pianist and Also a Broadly Educated Person?

Q. Would you kindly answer this question which has been on my mind for a year and a half: Is it possible that a talented piano student could become a concert pianist by going through high school and college like an ordinary person, and then to a conservatory? I hear that one can accomplish almost anything if one has enough ambition, but I have never known of a case where a general education was combined with a highly specialized musical education and I am wondering whether you think it can be done.—C. F.

A. Yes, such a thing is possible, but it is difficult enough so it would have to be planned a long time in advance. Musical talent can usually be spotted even before the pupil goes to high school, and a talented child will already be practicing at least two hours a day even during grade school years. This will require careful planning on the part of the parent so as to provide for adequate play and other non-musical experiences so that the child may grow up as a normal person rather than as a freak. But it can be done.

When such a child enters high school the school principal should be approached by the parents with a view to having the music lessons taken under a private teacher used for school credit in place of one of the elective subjects. Hundreds of schools all over the country are already doing this, and if your school is not, you and some of the other musically-minded people in the community have it in your power to bring such a program into existence if you will work consistently toward this end. But if no such plan exists in your school, then the next-best thing is to have the talented pupil take five years for his high school course instead of four, thus providing time for piano study with about three hours of practice a day during each of the five years. Such a child will naturally take courses in harmony and appreciation also, and by the time he graduates from high school he will already be a good musician and an excellent pianist.

And now comes the task of finding a college which recognizes music to the extent of giving credit for it. Such colleges exist but you will probably have to "shop around" a bit before locating one in your vicinity. Send for catalogs of several schools, stating in each case that you are looking for a college which allows credit for "applied music" while taking an academic course. Also write to Professor Burnet Tuthill, Southwestern College, Memphis, Tennessee, asking for information about colleges that allow credit in applied music. (Mr. Tuthill is Secretary of the National Association of Schools of Music.)

By the time our prodigy has graduated from college he should be an excellent musician and an outstanding pianist. And now for two or three years of intensive training under some fine teacher before the real concert career begins.

The above answer assumes that we are dealing with a young child who shows signs of unusual musical ability. But if the person is older, then the planning of a study course that includes both the breadth that you are seeking and the intensity and depth that are indispensable in preparing for concert performance is much more difficult; in fact, probably impossible. In music, as in religion, our motto must be "Catch 'em young."

# Questions and Answers

## A Music Information Service

Conducted by

Karl W. Gehrken

Mus. Doc.

Professor Emeritus  
Oberlin College

Music Editor, Webster's New  
International Dictionary

### Books on Psychology of Music

Q. Will you recommend some books on psychology that would help a music teacher? I have read very little on this subject, but I know that music teaching must be based on correct principles of psychology if it is to be successful, and I would like to read and study along this line.—D. C. G.

A. A number of books and articles on the psychology of music have been published in recent years, but most of this material concerns itself only indirectly with teaching. You will find an excellent bibliography compiled by Max Schoen in the 1940 "Volume of Proceedings" of the Music Teachers National Association (which you may secure from your public library). If you like the list and expect to read a good many of the items you may secure a copy for yourself by sending twenty-five cents to Theodore Finney, 422 Cathedral of Learning, Pittsburgh, Pennsylvania. Dr. Schoen's own book, "The Psychology of Music" would probably interest you also.

If you are genuinely interested in this subject and really want to work at it, I suggest also that you read a book written primarily for school music teachers but which contains principles that are universally applicable. This book is called "Psychology of School Music Teaching," the authors being James Mursell and Mabelle Glenn. This book is not easy to read but it is distinctly worth while. A little volume by Lillias Mackinnon, called "Music by Heart" has a good bit of psychology in it also, as has Dr. Carl Seashore's "Why We Love Music." These books may be secured through the publishers of THE ETUDE.

Perhaps I ought to remind you that the psychology of teaching music is in the end based on fundamental principles of general psychology, so if you really want to go to the bottom of the matter you must familiarize yourself with the recent books on general psychology. The American Library Association (Chicago) has recently published a pamphlet entitled "What to Read on Psychology," and here you will find a graded list of books, arranged in the order in which a general reader might well study them. If you are willing to read and study psychology over a period of several years this list of books will be well worth the forty cents that it costs and I suggest that you have your bookstore order a copy for you. But if you do this I hope you will also read some of the books I have mentioned in the first part of my reply. These will give



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

you a certain amount of information about the psychology of music and of music teaching, whereas the books on general psychology will have to be studied, assimilated, and gradually applied by yourself to the process of teaching music. Both kinds of study are interesting and valuable and there is no reason why they should not be carried on at the same time.

### Please Tell Me All About Music!

Q. I am writing to you for information on music. The reason I am asking for such information is because I have to make an occupation booklet at school. You see I am trying my best to become a music teacher. I would also like to have information about the guitar, but I want information about any phase of music that you can give me.—B. L. G.

A. You have given me rather a large order and I shall be able to fill only a very small part of it. Music is such a complex thing that it would take several hundred books to tell even the fundamentals about it. Some years ago I wrote a book called "Fundamentals of Music" and if you will go to your public library I am pretty sure that you will be able to find a copy. This will give you a general idea of music, but in addition you will have to read many other books,

study harmony and counterpoint, and, especially, study the piano and perhaps other instruments. In order to be a good music teacher you must first of all become a good musician, and that takes years of hard work.

Before you decide definitely to take up music as a profession I advise you to make certain that you have sufficient musical ability to insure success. Most people ought to use music as an avocation—an amateur activity which makes their own lives richer and which at the same time enables them to give pleasure to others. Only a comparatively few people ought to go into music as a profession, for in addition to having musical talent one must be willing to put in hours—yes, years—of hard work if one is to be a really good performer or a fine teacher. Most people don't love music enough for this, but if you do then I am glad to tell you that the joy of working with music will probably reward you for your trouble.

As to the guitar, you will find information about it in Volume II of Grove's "Dictionary of Music and Musicians," which your city library will surely have and which your school library probably ought to purchase if it does not already own one. You might check on this, and if your school library does not have a copy of Grove, you and some of the other music lovers in your school might petition the Principal to get it. This dictionary, by the way, comprises six volumes, costs about twenty dollars, and is considered to be the most important music reference work in English. You may secure a set of Grove from the publishers of THE ETUDE.

### Publishing Music During Wartime

Q. Is the present time with its war conditions unfavorable for the music publishing business? Considering the restrictions on material, man shortage, and so on, would it be more difficult now for an unestablished composer of semi-classical songs, piano pieces and the like to secure the acceptance of his manuscripts by the publishers? Please give me a frank answer.—Mrs. A. A. K.

A. This is just a guess for I have of course no idea of the quality of your compositions, but my feeling is that now is a poor time for an average composer to begin selling his wares. If his compositions are distinctly above average, or if they show marks of genius, they will probably be accepted even in times like these, for music publishers will have to continue to publish at least some new things each year. But I believe they are more likely to select material by one whose name is already known, unless the work of the new composer is outstanding.

Do not let this discourage you from composing, however. For most creative artists the important thing is to bring their creations into being—to express themselves. Financial returns from composing music are apt to be small, but the gratification and satisfaction of expressing yourself are apt to be very large—and the joy of composing will become more and more satisfying as you grow in power to handle your materials. So keep on writing music, put your manuscripts away after you have made each one just as perfect as you possibly can; and after the war get them out, go through them critically, select some of the best ones—and Good Luck to you!



# Grieg—Nationalist and Cosmopolitan

Personal Recollections of Edvard Grieg

Written Expressly for THE ETUDE by

*Percy Aldridge Grainger*

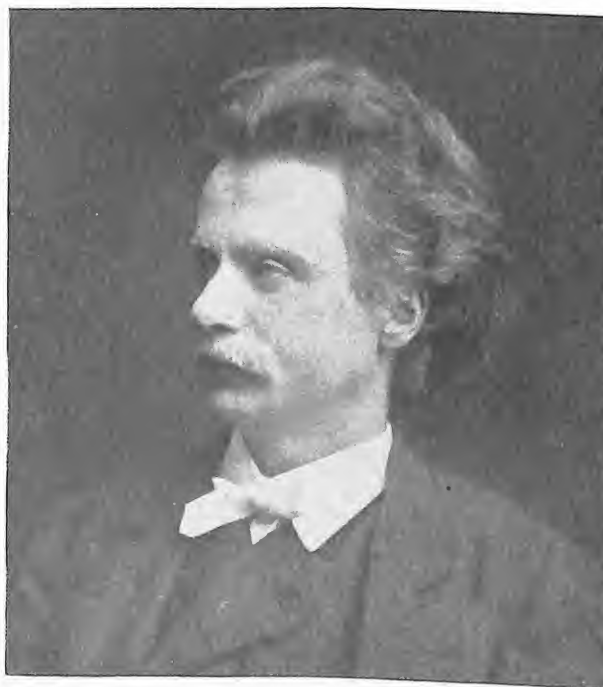
IN CELEBRATION OF THE CENTENNIAL OF THE GREAT NORWEGIAN MASTER

Few living musicians of prominence knew Edvard Grieg, and there certainly is no one for whom he expressed greater artistic appreciation or personal fondness than he did for his young friend, Australian-born Percy Grainger. The Etude feels that it is a distinct honor to present this article, written in Mr. Grainger's inimitable style. These recollections will be continued in equally notable installments. The picture of Grieg and Grainger on the cover of this issue is said to be the last portrait of the Norwegian master.—EDITOR'S NOTE.



EDVARD GRIEG AS A BOY

I OFTEN AM ASKED the question, "What kind of man was Grieg?" And I think the simplest yet fullest answer is to say, "He was a United Nations type of man." For he was constantly striving in his life, his art, his thoughts for the same things as the United Nations are fighting for to-day. Grieg consistently championed the Jews against their persecutors and supported the young, the unknown, the untried, in whatever struggle they had with the old, the famous, and the experienced. This was not because he was a rebel but because he was a true progressive,



EDVARD GRIEG AS A YOUNG MAN

and because he realized that progress depends upon a reasonable degree of opportunity being granted to the forces of change, as against the forces of established authority.

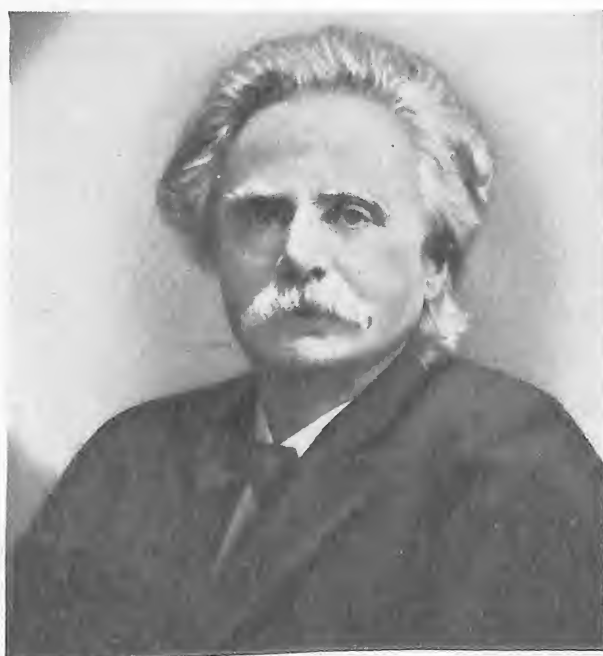
Grieg was very impatient with needless authority. The little railroad that operated between Bergen (Norway) and Hop (where his summer home, "Troidhaugen," was situated) issued serial railroad tickets in a book, which tickets only the train conductor was supposed to tear out. But when the conductor drew nigh to collect

the tickets, Grieg himself would ostentatiously tear the tickets out of the book and hand them to the conductor.

In his resistance to the prerogatives of "high society," Grieg was positively impish. When he and his wife (she a charming singer) first visited England—two young artists precariously uncertain of their economic future—they fell into the clutches of a socially prominent lady, who invited them to a party at her home and kept them both playing and singing to her guests until long after midnight. The Griegs, with typical Scandinavian politeness and obligingness, did not like to refuse, though weary and inwardly rebellious. The master related that years later, in Paris, they met their London hostess, now high in diplomatic circles. She rushed up to Grieg, saying, "I am so delighted to see you again! Do you remember that divine evening, years ago, in London, when you and Madame Grieg entertained us so wonderfully?" Grieg looked at her stonily and said, "No. I don't remember you." But (he added) at that moment he caught sight of her husband, a tall man (Grieg was almost a dwarf), and the composer made his escape down a back staircase.

## A Man of Opinions

As protagonist for the Jewish cause in the Dreyfus case, Grieg's actions are probably known to most musicians; but I mention them briefly here for the benefit of those who may not have heard of this so typical episode. In 1899, when Dreyfus was still a prisoner, the French conductor, Edouard Colonne, (Continued on Page 416)



GRIEG IN LATER LIFE

"FORWARD MARCH WITH MUSIC"



# A MEMORY OF SPRINGTIME

Now and then our American composers pen a plaintive, appealing melody such as the following. These usually take the form and tempo of the extremely popular *Missouri Waltz*. This little work, however, is played at a much faster metronomic marking. Interpret it as though you were singing it.

Tempo di Valse lente M. M. ♩ = 104

MORGAN WEST

The musical score is written for piano and bass. It begins with a tempo marking of 'Tempo di Valse lente' and a metronomic marking of 'M. M. ♩ = 104'. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The score is divided into six systems. The first system starts with a piano (*p*) and 'dolce' instruction. The second system continues the melody. The third system is marked 'Più mosso' and 'mf'. The fourth system includes 'molto cresc.' and 'ff' markings. The fifth system is marked 'mp espressivo'. The sixth system ends with 'D.C.' (Da Capo) and 'rit.' (ritardando) markings. The piece concludes with a 'Fine' marking. Various fingerings and breath marks ('ten.') are indicated throughout the score.



# NORWEGIAN DANCE

The lyric quality of the music of Grieg, "the Chopin of the North," is such that the songs of the native land seem to permeate all that he wrote. This characteristic dance, which begins with a graceful theme, soon reaches the boisterous climaxes of a peasant festival. Play the left hand staccato, as though it were picked out upon a plectoral instrument. The vernal quality of Grieg's music makes it difficult to realize that he was born one hundred years ago this month.

EDVARD GRIEG, Op. 35, No. 2

Allegretto tranquillo e grazioso M.M. ♩ = 76

*p*

*dolce*

*poco rit.*

*p sempre a tempo*

*poco rit.*

*pp a tempo*

*una corda*

*tre corda*

*Two Peds.*

*1st time*

*Last time*

*poco rit. e morendo*

*pp*

*attacca*

*ppp*



Allegro M.M. ♩ = 112

The musical score is written for piano and consists of five systems of staves. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Allegro M.M.' with a quarter note equal to 112 beats per minute. The dynamics and tempo markings are as follows:

- System 1:** *f strepitoso* (first half), *sf* (second half), *p poco lento* (third half).
- System 2:** *f a tempo* (second half).
- System 3:** *f stretto* (second half).
- System 4:** *p poco lento* (first half).
- System 5:** *ff a tempo* (first half), *D.C.* (second half).

The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The piece concludes with a double bar line and a repeat sign.



## MOUNTAIN SHOWER

The smooth, swift, facile beginning of this composition suggests a gentle mountain shower. Then comes an unexpected roll of thunder and a sharp flash of lightning, intimated by rapid ascending diminished sevenths, followed by a swiftly descending chromatic scale and more "thunder," preceding the return of the little shower movement. After this a rainbow is hinted. The composition conforms to natural hand positions and as teachers say, "falls off the sleeve," like the little storm in Rossini's "William Tell."

JAMES FRANCIS COOKE

JAMES FRANCIS COOKE

Allegretto M.M. ♩ = 144

Allegretto M.M. ♩ = 144

*mp*

To Coda

Un poco più lento

Un poco più lento

*mp*

*allargando*

*ff*

*rit.*

*rit. rubato*

8

## Sun shower

Sun shower

*pp tremolo*  
(Like thunder)

Play cadenza as rapidly as technic permits

R.H.

L.H.

## CODA

*D.C. al*  $\Phi$

*fff*  
*tremolo*

*R.H.*

*L.H.*

**CODA**

*Rainbow*

*L.H.*

*R.H.*

*pp* *rit.*

*pp* *perdendosi*

*ppp*

\* Sustain damper pedal through the simple ascending arpeggios and the descending chromatic scale.

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390

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# DANCE OF THE PINK PETALS

CLAUDE DAVIS RICHARDSON

This little ballet composition sparkles with pianistic charm. The middle movement is almost march-like in character and forms a fine contrast to the blithe beginning.

**Allegro** M. M. ♩ = 168

*mf*

*simile*

*Fine*

*ff marcato*

*simile*

*rit. D.C.*



# THEME FROM PIANO CONCERTO IN E MINOR

Chopin's musical inclinations were so definitely pianistic that he gave little attention to the orchestra. Critics, perhaps unjustly, belittle the orchestral accompaniments to his two gorgeous concertos. Two hundred and six Chopin works have been printed and nearly all of them are for piano. The concertos are in every sense superb. Both the F minor and the E minor concertos were first played in 1830 by the composer in public, when he was only twenty. One hundred and thirteen years old, they are as significant and vital as when written.

FREDERIC CHOPIN

Arranged by Henry Levine

**Allegro maestoso** M. M.  $\text{♩} = 126$

*f* *risoluto* *cresc.* *ff*

*p* *f* *cresc.*

*f* *ff* *p* *espressivo* *poco meno mosso*

*espr.* *rit.* *a tempo* *stretto*



First system of musical notation, measures 1-5. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (8, 4, 5, 5, 2, 1, 4, 5, 1-5, 4, 1). Bass staff has a supporting line. Dynamics: *f risoluto*, *rit.*, *p*.

Second system of musical notation, measures 6-10. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (5, 1, 3, 4, 3). Bass staff has a supporting line with fingerings (1, 2). Dynamics: *a tempo*.

Third system of musical notation, measures 11-15. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 1, 2-1, 2, 2, 4, 3, 2, 3, 3). Bass staff has a supporting line with fingerings (5). Dynamics: *mf*.

Fourth system of musical notation, measures 16-20. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 4, 3, 2, 3, 3, 1, 1, 1). Bass staff has a supporting line with fingerings (3). Dynamics: *mf*.

Fifth system of musical notation, measures 21-25. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (5, 1, 3, 4, 3). Bass staff has a supporting line with fingerings (2, 4). Dynamics: *mf*.

Sixth system of musical notation, measures 26-30. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 1, 3, 4). Bass staff has a supporting line with fingerings (2, 3, 1). Dynamics: *f*.



# LITTLE HAVANA GIRL

LEWIS BROWN

Languido, con molto licenzia M.M.  $\text{♩} = 126$

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system contains a treble and bass staff joined by a brace. The music is written in 4/4 time, indicated by the '4' over the first staff of each system. The key signature is one flat (B-flat), shown by a flat symbol on the B line of the treble staff and the B space of the bass staff.

The notation includes various musical symbols and markings:

- Dynamics:** *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano).
- Tempo/Articulation:** *rit.* (ritardando), *a tempo*, *poco rit.* (poco ritardando), and *malinconico* (melancholic).
- Articulation:** *dim.* (diminuendo) and *e* (accent).
- Figured Bass:** Numbers 1 through 5 are placed below the bass staff notes, indicating fingerings or specific harmonic figures.
- Slurs and Phrasing:** Long horizontal lines above the notes indicate phrasing or slurs.
- Repeat Signs:** Double bar lines with dots indicate the end of a phrase or section.

The page concludes with a final system of staves, including a double bar line and a final chord. The notation is clear and legible, with a focus on the piano's role in the composition.

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BY A CRYSTAL POOL

Dreamily M. M.  $\text{♩} = 78$

N. LOUISE WRIGHT

The musical score is for a piece titled "N. LOUISE WRIGGS". It is written for piano and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of eighth notes, often beamed in pairs, with a dynamic marking of *p* (piano). The bass line includes various rhythmic patterns, including eighth and sixteenth notes, and is marked with fingerings (1, 2, 4) and slurs. The score is presented on a single page with a large, decorative brace on the left side.

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A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The piano part features a melody in the treble staff and a bass line in the bass staff. The melody is composed of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bass line consists of a simple harmonic accompaniment. The voice part is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the voice staff. The score is divided into measures by vertical bar lines. The first measure of the piano part is marked with a '1' above the treble staff. The second measure is marked with a '1' above the bass staff. The third measure is marked with a '1' above the treble staff. The fourth measure is marked with a '1' above the bass staff. The fifth measure is marked with a '1' above the treble staff. The sixth measure is marked with a '1' above the bass staff. The seventh measure is marked with a '1' above the treble staff. The eighth measure is marked with a '1' above the bass staff. The ninth measure is marked with a '1' above the treble staff. The tenth measure is marked with a '1' above the bass staff. The eleventh measure is marked with a '1' above the treble staff. The twelfth measure is marked with a '1' above the bass staff. The thirteenth measure is marked with a '1' above the treble staff. The fourteenth measure is marked with a '1' above the bass staff. The fifteenth measure is marked with a '1' above the treble staff. The sixteenth measure is marked with a '1' above the bass staff. The seventeenth measure is marked with a '1' above the treble staff. The eighteenth measure is marked with a '1' above the bass staff. The nineteenth measure is marked with a '1' above the treble staff. The twentieth measure is marked with a '1' above the bass staff. The twenty-first measure is marked with a '1' above the treble staff. The twenty-second measure is marked with a '1' above the bass staff. The twenty-third measure is marked with a '1' above the treble staff. The twenty-fourth measure is marked with a '1' above the bass staff. The twenty-fifth measure is marked with a '1' above the treble staff. The twenty-sixth measure is marked with a '1' above the bass staff. The twenty-seventh measure is marked with a '1' above the treble staff. The twenty-eighth measure is marked with a '1' above the bass staff. The twenty-ninth measure is marked with a '1' above the treble staff. The thirtieth measure is marked with a '1' above the bass staff. The thirty-first measure is marked with a '1' above the treble staff. The thirty-second measure is marked with a '1' above the bass staff. The thirty-third measure is marked with a '1' above the treble staff. The thirty-fourth measure is marked with a '1' above the bass staff. The thirty-fifth measure is marked with a '1' above the treble staff. The thirty-sixth measure is marked with a '1' above the bass staff. The thirty-seventh measure is marked with a '1' above the treble staff. The thirty-eighth measure is marked with a '1' above the bass staff. The thirty-ninth measure is marked with a '1' above the treble staff. The fortieth measure is marked with a '1' above the bass staff. The forty-first measure is marked with a '1' above the treble staff. The forty-second measure is marked with a '1' above the bass staff. The forty-third measure is marked with a '1' above the treble staff. The forty-fourth measure is marked with a '1' above the bass staff. The forty-fifth measure is marked with a '1' above the treble staff. The forty-sixth measure is marked with a '1' above the bass staff. The forty-seventh measure is marked with a '1' above the treble staff. The forty-eighth measure is marked with a '1' above the bass staff. The forty-ninth measure is marked with a '1' above the treble staff. The fiftieth measure is marked with a '1' above the bass staff. The fifty-first measure is marked with a '1' above the treble staff. The fifty-second measure is marked with a '1' above the bass staff. The fifty-third measure is marked with a '1' above the treble staff. The fifty-fourth measure is marked with a '1' above the bass staff. The fifty-fifth measure is marked with a '1' above the treble staff. The fifty-sixth measure is marked with a '1' above the bass staff. The fifty-seventh measure is marked with a '1' above the treble staff. The fifty-eighth measure is marked with a '1' above the bass staff. The fifty-ninth measure is marked with a '1' above the treble staff. The sixtieth measure is marked with a '1' above the bass staff. The sixty-first measure is marked with a '1' above the treble staff. The sixty-second measure is marked with a '1' above the bass staff. The sixty-third measure is marked with a '1' above the treble staff. The sixty-fourth measure is marked with a '1' above the bass staff. The sixty-fifth measure is marked with a '1' above the treble staff. The sixty-sixth measure is marked with a '1' above the bass staff. The sixty-seventh measure is marked with a '1' above the treble staff. The sixty-eighth measure is marked with a '1' above the bass staff. The sixty-ninth measure is marked with a '1' above the treble staff. The seventieth measure is marked with a '1' above the bass staff. The seventy-first measure is marked with a '1' above the treble staff. The seventy-second measure is marked with a '1' above the bass staff. The seventy-third measure is marked with a '1' above the treble staff. The seventy-fourth measure is marked with a '1' above the bass staff. The seventy-fifth measure is marked with a '1' above the treble staff. The seventy-sixth measure is marked with a '1' above the bass staff. The seventy-seventh measure is marked with a '1' above the treble staff. The seventy-eighth measure is marked with a '1' above the bass staff. The seventy-ninth measure is marked with a '1' above the treble staff. The eightieth measure is marked with a '1' above the bass staff. The eighty-first measure is marked with a '1' above the treble staff. The eighty-second measure is marked with a '1' above the bass staff. The eighty-third measure is marked with a '1' above the treble staff. The eighty-fourth measure is marked with a '1' above the bass staff. The eighty-fifth measure is marked with a '1' above the treble staff. The eighty-sixth measure is marked with a '1' above the bass staff. The eighty-seventh measure is marked with a '1' above the treble staff. The eighty-eighth measure is marked with a '1' above the bass staff. The eighty-ninth measure is marked with a '1' above the treble staff. The ninetieth measure is marked with a '1' above the bass staff. The ninety-first measure is marked with a '1' above the treble staff. The ninety-second measure is marked with a '1' above the bass staff. The ninety-third measure is marked with a '1' above the treble staff. The ninety-fourth measure is marked with a '1' above the bass staff. The ninety-fifth measure is marked with a '1' above the treble staff. The ninety-sixth measure is marked with a '1' above the bass staff. The ninety-seventh measure is marked with a '1' above the treble staff. The ninety-eighth measure is marked with a '1' above the bass staff. The ninety-ninth measure is marked with a '1' above the treble staff. The hundredth measure is marked with a '1' above the bass staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). It contains eight measures of music, each featuring a triplet of eighth notes. The notes in the triplets are: G4, A4, Bb4; G4, A4, Bb4; G4, A4, Bb4; G4, A4, Bb4; G4, A4, Bb4; G4, A4, Bb4; G4, A4, Bb4; and G4, A4, Bb4. The second system also consists of a single staff with a treble clef and a key signature of one flat. It contains eight measures of music, each featuring a triplet of eighth notes. The notes in the triplets are: G4, A4, Bb4; G4, A4, Bb4; G4, A4, Bb4; G4, A4, Bb4; G4, A4, Bb4; G4, A4, Bb4; G4, A4, Bb4; and G4, A4, Bb4. The tempo marking 'rit.' is placed above the final measure of the second system.

*a tempo*

*p*

*rit.*

*pp*

# ROOSTER ON THE ROAD

SIDNEY LAWRENCE

Allegretto scherzando M. M.  $\text{♩} = 88$

[illegible]

1 3 5 3 1 3 5 3 1 3 5 3

1st time Last time

*f* *f* *f* *r. h.* *f* *r. h.* *f* *p*

*l. h.* *l. h.* *l. h.*

[illegible]



ANGELS, EVER BRIGHT AND FAIR

Very slowly M. M.  = 80

G. F. HANDEL

Very slowly M. M. ♩ = 80

G. F. HANDEL

The musical score is written for piano and consists of six systems of music. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Very slowly' with a metronome marking of 80 beats per minute. The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), *f* (forte), and *cresc.* (crescendo), as well as articulations like *legato* and *dim.* (diminuendo). The piece concludes with a 'Fine' marking and a 'D.S.' (Da Capo) instruction. The score is arranged in a standard piano format with a grand staff (treble and bass clefs) and includes fingerings and slurs for both hands.



Rose Myra Phillips

HERMENE WARLICK, EICHHORN

Moderato (♩ = 56)

*mf*

Smile tie the shim-m'ring cur-tains back,

*mf*

8va

Song sweeps the por-ti-co, Sweet laugh-ter wash-es plate and cup And

*ten.*

*rit.*

*a tempo*

*rit.*

8va

*a tempo*

Oh do not won-der that the stars Slip from the Milk-y Way, And

*poco a poco cresc.*

take their turns at swing-ing on That lit-tle gate till day.

*poco a poco cresc.*

*l.h.*

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# HO! EVERY ONE THAT THIRSTETH

Isaiah 55: 1, 2, 6, 7, 12

GRAHAM GODFREY

**Moderato** *f* *declamato*

Ho!— ev-'ry one that thirst-eth— Come ye to the wa-ters,—

And he that hath no mon-ey; Come ye, buy, and eat!—

Yea, come, buy wine and milk— with-out mon-ey— and with-out price!— *accel.*

Where-fore do ye spend mon-ey for that which is not bread? And your la-bour for that which sat-is-fi-eth *rit.*

not?— Hark - en un - to me; Eat that which is good, *poco rit.* *mf*



*dolce* *dim. e rall.* *mp a tempo, sostenuto*

— and your soul — shall live. Seek ye the Lord — while He may be found, —

*mp dim. e rall.*

col 8<sup>va</sup>

*cresc.*

Call ye up-on Him while He is near, Let the wick-ed for-sake his way, — and the un-right-eous man his

*cresc.*

*rall.* *dim.*

thoughts; And let him re - turn un - to the Lord, and He — will a - bund - ant - ly par - don. —

*rall.* *dim.*

*mf*

Come, then, Come! Ye shall go out with

*p* *mf*

*mp* *rall.* *Meno mosso*

joy, — And be led forth with peace. —

*rall.* *pp* *rall. e dim.*

col 8<sup>va</sup>



# THE ROPE SWING

SECONDO

BERNIECE ROSE COPELAND

M.M. ♩ = 168

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# DRINK TO ME ONLY WITH THINE EYES

SECONDO

Arranged by William Hodson

Slowly

OLD ENGLISH AIR

Copyright 1934 by Theodore Presser Co.



# THE ROPE SWING

PRIMO

BERNIECE ROSE COPELAND

M.M. ♩ = 168

# DRINK TO ME ONLY WITH THINE EYES

PRIMO

OLD ENGLISH AIR

Arranged by William Hodson

Slowly

Drink to me on - ly with thine eyes And I will pledge with mine; - Or leave a kiss with -

in the cup And I'll not ask for wine. - The thirst that from the soul doth rise, Doth

ask a drink di - vine; But might I of Jove's nec - tar sip, I would not change for thine. -



# DAY DREAMS

MILO STEVENS

Dreamily (in slow Waltz tempo) M: M.  $\text{♩} = 48$

The musical score is written for piano and right hand (r.h.). It consists of six systems of music, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Dreamily (in slow Waltz tempo)' with a metronome marking of  $\text{♩} = 48$ . The dynamics range from *p* (piano) to *pp* (pianissimo). The score includes various musical notations such as slurs, ties, and fingerings. The right hand part is more melodic, while the left hand part provides harmonic support. The piece concludes with a *pp* dynamic.

1 3 5 1 2 4 2 2

*p legato* *l.h.* *r.h.* *p* *mp* *pp*



# ON THE RADIO

Slowly M. M.  $\text{♩} = 84$  This is station S F Z.  
It is now three o'clock.

The Radio will now play a tune.  
A little faster

ADA RICHTER

*mf* Bong! bong! bong!

*f* *p*

*f* *p*

*f rit.* *p*

This is station S F Z signing off until to-morrow.

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# FUNNY CIRCUS CLOWN

Joyously M. M.  $\text{♩} = 108$

SIDNEY FORREST

*mf*

*mf* He walks with man-y a hop and skip, This fun-ny red and white clown. A cir-cus would-n't be com-plete With-out his com-i-cal frown. He turns fine som-er-saults in the air, A-round the saw-dust ring, And makes the lit-tle ones laugh and shout To hear him try to sing.

*Fine*

*D.S.*

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JUNE 1943



# WHEN SPRING CLIMBS THE MOUNTAIN

(WENN DER FRUEHLING AUF DIE BERGE STEIGT)

English translation by G. M.

With lesson by Dr. Maier on opposite page

ROBERT FRANZ, Op. 42, No. 6

Arr. by Guy Maier

In sturdy march time M. M. ♩ = 120-126

When the laugh-ing sun makes land-slides run, and tor-rents rush from gla-ciers wide; When the

The first system of the piano accompaniment is in G major (one sharp) and 2/4 time. It begins with a forte (f) dynamic. The melody in the right hand features a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), then a half note (B4) and a quarter note (A4). The left hand plays a steady eighth-note accompaniment. The system concludes with a mezzo-forte (mf) dynamic and a triplet of eighth notes (G4, A4, B4) followed by a half note (C5).

high cliffs ring with sounds of spring, then we know she's climbed the moun - tain side!

The second system continues the melody and accompaniment. It features a mezzo-forte (mf) dynamic. The right hand melody includes a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), then a half note (B4) and a quarter note (A4). The left hand continues with the eighth-note accompaniment. The system ends with a mezzo-forte (mf) dynamic and a triplet of eighth notes (G4, A4, B4) followed by a half note (C5).

The third system of the piano accompaniment is marked *più legato*. It begins with a mezzo-forte (mf) dynamic. The right hand melody features a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), then a half note (B4) and a quarter note (A4). The left hand continues with the eighth-note accompaniment. The system concludes with a mezzo-forte (mf) dynamic and a triplet of eighth notes (G4, A4, B4) followed by a half note (C5).

The fourth system of the piano accompaniment is marked *cresc. sempre*. It begins with a mezzo-forte (mf) dynamic. The right hand melody features a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), then a half note (B4) and a quarter note (A4). The left hand continues with the eighth-note accompaniment. The system concludes with a fortissimo (ff) dynamic and a triplet of eighth notes (G4, A4, B4) followed by a half note (C5).



# The Technic of the Month

Conducted by *Guy Maier*

## When Spring Climbs the Mountains, Op. 42, No. 6

by *Robert Franz*

THE ETUDE'S HUGE FAMILY of children, all of them, from seven to seventy years young (including you and me), will regret that there are no more Technistories. How fascinating were those tall tales of *Peter Perk*, *Rotary Raindrop*, *Tip Contact*, *Flatty the Flea*, *Thumb Bump* and all the rest! But alas, the series just *had* to end sometime; and since the grown-up students have been waiting patiently for many months, we couldn't postpone their technic any longer.

So this month we begin a short series of Robert Franz songs, arranged for piano solo. These will be followed later by a longer series of lessons on the Chopin "Preludes."

"But," you say, "do songs rate as piano technic?" Yes, indeed. Is anything more important to learn than how to make the piano sing? What better way to create inner feeling for lyric style than to study piano arrangements of songs? When you play a song on the piano, nothing matters except your expressively singing melody, and the rich basic accompaniment which supports it. Obviously, too, the concrete word-text stimulates the player to grasp and project the mood.

Ordinarily, piano solo texture tends to be cluttered up with too many voices—too much going on all the time, with the result that the playing of many pianists degenerates into a lumpy gray mess, or into a hard relentless drive. This condition is, perforce, eliminated in any composition which compels awareness of a solo voice with subsidiary accompaniment. Therefore students of all grades should study thoroughly several song arrangements each season.

I do not consider anyone a competent pianist who cannot sit down and play half a dozen well-known songs beautifully: *My Heart Ever Faithful* (Bach); *Hark! Hark! the Lark* (Schubert-Liszt); *Cradle Song* (Schubert-Godowsky); *On Wings of Song* (Mendelssohn-Liszt); *After a Dream* (Faure-Maier); *Lullaby* (Brahms); to name only a few. Fortunate indeed is the pianist who ex-

tracts deep sighs of contentment from his hearers as he finishes the final measures of Brahms' *Meadow Solitude* or *Roses at Evening* (*Sapphic Ode*). He possesses a precious power which is, alas, too rare.

Except possibly for *Widmung* (*Dedication*) and *Aus Meinen Grossen Schmerzen* (*My Songs*), and one or two others, the lovely lyrics of Robert Franz are unfamiliar to the present generation. Yet Franz fashioned his music so expertly for lyric utterance that pianists searching for improvement in their "singing style" would do well to cultivate his soaring phrases. Especially recommended are *Woodland Roses*, *Summer Evening*, *Like Sunbeams on the Sea*, and *Why so Soon, the Rose Complained*. Tenderness, delicacy, charm, simple pathos; all are there to be expressed forthrightly. Franz himself often said, "I want my songs to bring peace." What higher ideal could anyone (including pianists) serve in these turbulent times?

This month's song, *When Spring Climbs the Mountains*, is, of course, an ecstatic welcome to late spring by lusty mountaineers as they climb up to their high homes in the clouds. When you play it, be sure to feel a sturdy stride every half measure; that is, think of two-two instead of four-four meter. Give strong emphasis to all bass octaves; for remember, mountaineers' legs are tremendously powerful!

Often practice those left hand octaves by themselves, without pedal, very slowly (for preparation and accuracy); with fingers only (for pure finger power); and without looking at the keyboard (for security). Always work for solidity rather than speed. Be sure to start the long *crescendo* (Measure 12) softly enough, and make a broad, convincing *allargando* in Measure 17. Don't forget for one instant—Bass, more Bass, still more Bass! Lack of left hand "bottom" is invariably an earmark of the incompetent player.

Next month, by contrast, we shall present Franz's light, wistful little song, *An Hour Before Dawn*

★ ★ ★ ★

"Great men stand on a pedestal out of our reach—till we come up close and find they are only human."—ELBERT HUBBARD

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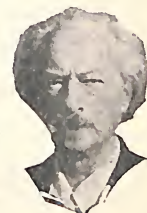
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# The Teacher's Round Table

(Continued from Page 372)

higher regions of tone, and the melody line in all its forms. The primary designation of the left hand is to establish and support the free swinging outlines of the piece upon a firm, deep base. In its broader scope it develops effective coöperation in the figuration and polyphonic interweaving of the whole, and also has its share of delicacy of delineation fully on a par with the right hand.

## Technic

"Nowadays one meets in some circles an undervaluation of technic as a special branch of our art. To be sure, the number of pianists for whom no difficulties exist from the purely mechanical standpoint has increased so rapidly that a player whose sole merit lies in brilliancy is doomed to failure. But it must be remembered that technic still remains a *conditio sine qua non* for any pianist. At most the question might be raised whether the study of those compositions which owe their very being to virtuosity alone is profitable. By all means! First, because the player will then be able to control far easier those works which follow the highest, noblest tendency, and second, because the sense of the beautiful should also lovingly enfold the less significant elements.

## Counting Aloud

"Counting aloud brings psychical as well as technical advantages. Experience proves that anything practiced at first to audible counting sounds emerges even, stronger, and more finished; and that the player obtains a surer command over his piece than without such count-

ing. As a result of the ease and freedom obtained by audible counting the student will approach the most difficult rhythmic problems with intelligence and confidence.

## The Artist

"It is the task of the interpreting artist to penetrate every mood of the composition, to feel throughout in all its details the unity and imagery of the whole. Only where inner comprehension is gained can reproductive interpretation be satisfactory. This is the most serious duty of the player.

"But how shall this be accomplished? Through meditation and reflection—the study of the work in its least detail, through ceaseless efforts to penetrate the composer's intention, and finally, through the establishment of all elements of beauty on intelligent scientific knowledge.

"Although piano playing is primarily a reproductive art, the exposition of its subject matter requires the highest degree of *education* on the part of the interpreter.

## Good Health

"The mechanism and construction of the piano demand serious physical exertion and effort on the part of the pianist. Woe to him who has a weak chest! Good health is a prerequisite for good piano playing."

How's that for a practical final word? Blessings on you, old Adolph Kullak, for your words of wisdom and understanding so long lost to us!

## "America Made Me A Success"

(Continued from Page 368)

Hall. Not daring to admit how close I was to needing charity myself, I accepted. The gracious patroness named my fee, but I refused it, asking instead that any merit my work might have be brought to the attention of the newspapers, since I had a career to build. By luck, this charming lady was related to influential persons in newspaper circles, and my performance was given greater praise than it deserved—for I was still without any musical training. However, the result was a series of contracts on the British musical hall circuits. I earned thirty pounds a week and traveled to Africa, Australia, and New Zealand—still entirely untaught. By that time World War I broke out and I decided to come to America. As an Austrian, I could take no money out of England, and so once again I faced a new country penniless, in search of work—and untaught.

"I reached New York with thirty-

seven dollars in my pocket, and lodged in a shabby rooming-house that was next-door to a printing plant. The plant worked all night and the vibration of the presses joggled my bed. I would fall asleep on one side of the room and wake up on the other. Also, there was no heat. My first step was to take out my first citizenship papers; my second, to find work. I got a job in a German café and sang songs for ten dollars a week and my supper. Presently, I found I had friends. People liked me and brought friends to hear me. One man so brought offered me a new job—a forty-two-week contract at seventy-five dollars per week, in 'a show.' I had no idea of the nature of 'the show,' but I had a great idea of the seventy-five dollars. When all was signed and in readiness, I found that the 'show' was burlesque! Fortunately, it was a clean show, and the human warmth and heartiness I

found among its members is something I shall never forget. After this work I was billed at the New York Hippodrome, along with Pavlova. Hoping to go back to Vienna one day, to see my mother and begin my studies, I bought Austrian War Bonds. Then, all in a week, the following happened: The United States entered the war and my Austrian investments were gone; burglars broke into my trunk and stole my supply of ready cash; a new landlady took over the lodging house and demanded advance payment; and the Hippodrome failed to renew my contract. Again I was penniless and in need of work.

"Next I approached Hugo Riesenfeld, at the Rialto Theater, sang an audition for him and got a job on the stage-program between pictures. And then came the turning point of my career. Riesenfeld sent for me and gave me a talking-to. He said I had a fine voice, but regretted that he had no further use for my services until I learned artistic singing. I had had many engagements and much praise in my previous work—this was the first time anyone told me the truth. Abashed, I begged Riesenfeld for advice; not for my job back, but for honest counsel. He told me to study and sent me to Mr. Zuro, one of his arrangers and a thorough musician. Under Zuro's guidance my work, my style, and my singing improved so that I was reengaged by Riesenfeld after a month. I stayed in picture-theater work, appeared all over the United States, and earned two hundred fifty dollars a week. But now, along with singing, I studied—as hard as I could.

"Later, I went back to Vienna to see my people, and treated myself to a long-cherished dream. I went to Felix Weingartner, at the Vienna Volksoper, and asked him to engage me, at the lowest possible salary, so that I might learn operatic technic. In one year, I had mastered the entire Wagnerian repertory, and had earned a call to Covent Garden. Next, Leo Blech tried me out for the Charlottenburg Opera. After I had sung ten bars he turned to the theater's manager and said, 'He's already engaged.' From Charlottenburg I went to the Berlin State Opera where I remained ten years, singing in England, Spain, Salzburg, Bayreuth, and the Scandinavian countries between seasons. And finally, in 1933, I returned to the United States, not as a café singer, but as a member of the Metropolitan Opera.

"If I have dwelt on my own career, it is in the hope of drawing from it a lesson for other singers. Don't be afraid of engagements that look 'unglamorous' or that fall short of the goal of your ideals. Any work, sincerely and artistically done, adds to your artistic stature; helps make you ready for the great opportunity when it finally comes. You can sing *Old*

*Black Joe* to a school audience and make it a work of art. And the important thing is not that some manager may hear you and engage you, but that you can build an artist's career for yourself in any surroundings."

## Roads to Effective Pianoforte Playing

(Continued from Page 380)

which belong to string and wind instruments, yet has its own resources which must not be disregarded. Only the study of sonority will give to the piano the utmost interest.

"The abuse of the pedal is odious, but one can make much such use of the pedal without abusing it. One must practice without it entirely at first, if that is possible, and then train one's self to use it as an instrument of varied effects, which must never be allowed to create confusion.

"It is important to keep a natural and simple position at the piano. Useless movements of the hands and arms, contortions of the body, only serve to excite ridicule. Besides, the performance of music should not suggest that it is painful exercise.

"Teachers do not take enough trouble to suit the demands of a piece to the powers of a pupil. It is a delicate and difficult task, but a necessary one."

One last word of advice: Love to work. Put your whole trust in works: it is work which helps us to endure the trials of life.

## The Basic Principles of Good Voice Production

(Continued from Page 375)

producing organs must be as crisp in their performance for the making of the required consonant; hap-hazard, superficial performances of such organs and muscles will ruin the consonantal production and mar the whole rendition of song. If these consonants are not adequately formed, tone quality and volume, as well as vowel production, are badly impaired; but when properly given they lend poise to the diction. *Mountain* may become, when wrongly made consonantly, *moun-un*; *sentence* is given as *sen-unce*, and so on. Such bad habits in speech and singing are quite common among our English-speaking populace.

"FORWARD MARCH WITH MUSIC"



# VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Seven Difficult Questions

Q. I am fifteen years old, a dramatic soprano, with a range from E below middle C, to F above C, and I have been studying two and one half years. Please answer the following questions:

1. How does a person, willing to work hard and anxious for an operatic career, get started in his own community?

2. Why is singing in the night air bad for the voice?

3. Is the above range good if all the tones are of full quality?

4. Please list some songs that would be well suited to my voice.

5. Why is it that sometimes after singing a song or exercise not under the supervision of my teacher, I feel a huskiness in my throat?

6. Are any of the Foster songs such as "Beautiful Dreamer" suitable for a recital?

7. I do not know how to relax and when I ask anyone they just laugh. Although I have a very unusual and adult voice for my age, I think it could be improved if I knew how to relax. Please explain.—B. H. T.

A. 1. First prepare yourself thoroughly in the songs, operas and oratorio selections that are most suitable to your voice and style and that you love to sing. Most young singers are driven by ambition to appear before they are ready. When you and your teacher agree that you are beyond the mere student stage and have become a young artist, communicate with two or three of the most famous conductors and managers in St. Louis, which is the nearest great city to your home; ask for an audition, and if they like you, request their advice and help. St. Louis is a musical city and could give you the opportunities you so earnestly desire, if you have voice, talent and personality enough.

2. Night air is usually colder and damper than day air. Therefore one is more apt to take cold at night, especially if one breathes through the mouth.

3. Your range is remarkably long, plenty long enough if your tones are smooth and beautiful. Beauty of tone, however, is the first requisite, and it is all too often neglected.

4. It is very difficult for us to "list some songs" for a singer whose voice we never have heard, and whose capabilities are unknown to us. Pietro Floridia has published a remarkable collection of "old Italian songs," in two volumes. There is material in them suitable to almost every type of voice and we feel sure some of them will suit you. This book may be secured through the publishers of THE ETUDE.

5. When you sing in the presence of your teacher you are very careful to produce your voice properly. When you sing alone perhaps you do not exercise the same caution and consequently you get "husky."

6. The songs of Stephen Foster are deservedly popular and may be used on a recital

program. Pick out one that you like that has words suitable for a young girl to sing.

7. Every physical action requires a muscular contraction, followed by a muscular relaxation. Walking, swimming, tennis playing and even breathing and singing are physical actions and are subject to this rule. Relaxation is, in the simplest terms, the opposite of contraction, just as sleep is the opposite of wakefulness. We hope this explanation may help you. Buy a book which treats of the anatomy of the larynx, the throat, the speech and the breathing muscles and study it carefully.

## A Lyric Voice; Jenny Lind

Q. I am twenty-seven years old, weighing only ninety-four pounds, and my lyric voice ranges from E (first line, treble staff) to High-E above High-C. I have been encouraged because of the sympathy and feeling in my voice. I am no longer studying and I am troubled with constriction of the throat muscles, especially the ones below the chin. I use a mirror when I vocalize and try to relax my whole self as much as possible. Sometimes I think I have not enough breath, as I am so small. How can I improve the control of my breath and eliminate the throat stiffness?

2. Have been asked to sing a Jenny Lind program. What songs and arias did she make famous?

3. Give me the name of a reliable book of exercises. I am not studying, but I practice every day and learn new songs.—Jenny Lind.

A. Every physical action demands the alternate contraction and relaxation of the muscles involved. Walking, talking, swimming, tennis playing, and even breathing cannot be performed by relaxation alone. You must find someone who will explain the processes of inspiration and expiration, and the actions of the muscles concerned. It seems from your letter that you do not support your tones when you expire and therefore you tighten your throat muscles and attempt to control them in the wrong place. Learn how to breathe and you will improve. You should feel encouraged by the fact that people like your singing in spite of this breath deficiency.

2. Arias from the following operas were sung by Jenny Lind with great success: Weber—"Der Freischütz;" Meyerbeer—"Robert the Devil;" and "The Huguenots;" Spontini—"La Vestale;" Mozart—"Magic Flute" and "Marriage of Figaro;" Donizetti—"Lucia di Lammermoor;" Bellini—"La Sonnambula" and many others during a long career. She also sang songs and old-fashioned ballads. Look at Swiss Echo Song by Eckert, and the Swedish Folk Song When I Was Seventeen, with many variations. Be careful to dress in the costume of the period.

3. "Marchesi Op. 1" might help you for daily study, but you need to be put right about the natural method of inspiring and expiring and supporting your tones correctly.

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## Ocean Grove's Notable Organ

(Continued from Page 377)

are no bellows, the wind being supplied by electrically-driven fans and compressors, which furnish wind at pressures of ten, twenty-five, and fifty inches. These high wind pressures give an immense volume of tone, which may be controlled by means of the swell shutters, so that almost any stop can be used to accompany the human voice. A special stop, entirely new to this country when the organ was constructed, is known as the "Diaphone." It is under fifty inches wind pressure, and occupies a fifth box, open at the top, and without shutters. The tone is produced by what is termed a "resonator and vibrating valve," which yields a majestic volume of firm, diapason tone, and which also provides a glorious pedal base from the largest pipe in the organ, which is thirty-two feet long and three feet across at the top end. The organ contains eleven hundred pipes, ranging in size from the largest, just described, to the smallest, which is but one inch in height.

In addition to the wonderful power and dignity of tone, the Ocean Grove organ is notable for its remarkable orchestral qualities and effects. Included in these are a set of chimes in the roof of the building, a set of bells, located in the ceiling, harmonic gongs, xylophones, castanets, tambourines, orchestral bells, drums, singing birds; and rain, thunder, and lightning effects. It is quite possible that no organ in the world has greater variety and quality of tones and color than this instrument possesses. The tone combinations are inexhaustible, ranging from the distant Vox Humana to the thundering Diaphones.

### Important Additions

In 1930, after having been in use for twenty-two years, it became necessary to rebuild and modernize the old organ. This work was done by Mr. Earl J. Beach, a student and engineer under Hope-Jones, and resulted in a new, modern, all-electric, four-manual console, which has the only light-beam expression control in existence, all-electric stop controls, and every convenience to playing that the performer might desire. New motor-driven fan compressors of forty horsepower each were installed, and the organ was equipped with moisture and vermin-proof leather, imported from India. A special English tin Vox Humana and French horn were added at that time, which blend beautifully with the voice.

During 1940 the Smith Memorial Chimes, made by Ronald O. Beach, were added. These chimes, which

have a compass from A, below Middle C to F, fifth line of the treble staff, or twenty-one notes, were installed in a sound-proof room on the side of the Auditorium, so that they can be seen when played. They are played from the top keyboard of the great organ. Contacts are made with the various keys by using silver. With this method it is possible to avoid corrosive effects, so prevalent along the seashore. The chimes are amplified and broadcast from the Auditorium Tower by means of ten large, directional loud speakers. Over six hundred watts of undistorted power are used to pick up the true tones of these chimes, to send them out over the air as they are played from the console of the great organ. It is estimated that they may be heard for a distance of about ten miles.

### A Summer Music Center

For many years Ocean Grove had the reputation of being one of the summer musical centers of the Nation. In its great Auditorium many distinguished artists appeared, accompanied by the organ; and the best-known oratorios, including "Messiah," "Creation," "Elijah," and "The Holy City" were conducted by Walter Damrosch, assisted by the New York Symphony Orchestra. The Festivals were under the direction of Dr. Tali Esen Morgan. Such world-renowned artists as Nordica, Schumann-Heink, Homer, Bispham, Scott, Spalding, Elman, Caruso, McCormack, Anna Case, Galli-Curci, Marion Talley, Marian Anderson, Jessica Dragonette, and several others were the attractions which, on many occasions, filled this building to capacity. For some years Mr. Arthur Judson, the well-known concert manager, was the concert master of the orchestra.

One of the unique features at Ocean Grove has been the organ rendition of "The Storm," played daily throughout the summer season at each afternoon recital, from Monday to Saturday. This descriptive piece was composed and first played by Clarence Reynolds, the official Auditorium organist many years ago.

The audiences who attend are popular. Just why the public is so fascinated with musical pieces depicting a storm is hard to tell. The majesty of thunder and lightning and rain always has been impressive when composers have attempted to portray these effects in musical terms. Beethoven, Rimsky-Korsakoff, Wagner, and others have suggestions of storms in their works. The best known is perhaps the quaint storm in Rossini's "William Tell Overture." In the middle of the last century no boarding school girl's education was complete without the ability to play Weber's "Storm," which had huge scales. The composer was in no way con-

nected with the great master, Carl Maria von Weber.

### The Piece That Never Was Written but That Grossed One Million Dollars

One of the most celebrated storms is the "Grand Fantasia in E minor," by Jacques-Nicolas Lemmens, eminent Belgian organist (1823-1881), who spent much of his life in England. Lemmens was a serious composer who wrote, among other things, two symphonies. His performance of his "Storm" drew huge audiences. "The Storm" as played by Clarence Reynolds was very different. He is believed to have given a thousand performances of this composition at Ocean Grove, Philadelphia, and elsewhere. He gave three hundred consecutive performances at the Baptist Temple in Philadelphia, which seats three thousand. The admission price was one dollar. Supposing that the house was two-thirds full, this would bring the gross receipts for this series to six hundred thousand dollars. It would be easy to estimate the receipts from six hundred more performances.

In 1925, when it was the writer's privilege to be appointed organist at Ocean Grove, "The Storm" was enlarged and the score rewritten to include a "Trip Around the World." This gave opportunity to make use of the music associated with many nations, and also additions of interest made possible by the increased scope of this great organ. During my years of service, over one thousand performances of a "Trip Around the World" have been given. It also has been an inspiration to have served as accompanist for many of the world-known celebrities. My association in this respect with Schumann-Heink, Frieda Hempel, Marie Rappold, and many others equally famous, has been something to be long remembered. There is a continuous thrill in playing, season after season, this wonderful instrument, which supplies such a fitting background to the spiritual atmosphere of The Ocean Grove Auditorium. My edition of "The Storm" is published by the publishers of THE ETUDE.

The Ocean Grove organ was Hope-Jones' masterpiece and it remains a monument to his memory. Men who are qualified to pass judgment on it are the most marvelous instrument of its kind ever built, although there are parts that are still unfinished. No one ever has been able to discover for what they were inventing many of his ideas, and no one ever will know what this organ might have been had he lived long enough to complete it.

\* \* \*

"What someone tells me, I may forget; what I learn myself, I know."—EDISON

## Wartime Piano Conservation

(Continued from Page 374)

obliges the maker to use less expensive materials and give less time to seasoning and preparation. Of course, if one's pocketbook is thin and one must have some kind of piano (and everyone should have one), there is no alternative. But do not fool yourself if you want to make your piano dollars go a long way. As in everything else, 'you get pretty much what you pay for.' You must recognize the fact that you cannot buy an instrument in which the maker is limited by the price to use less expensive materials, and expect the same durability and artistic results.

"The wood in the rim of a fine grand piano, for instance, is made of laminated maple. This should be hard and straight grown, running without interruption around the entire perimeter of the case. The outer veneer of this rim may be of walnut, mahogany, figured maple, or bleached maple, or any other type of beautiful wood, according to the purchaser's taste. There are very few people who know that the inner and outer rims of a grand piano may be composed of as many as thirteen layers of wood, glued together under high pressure in powerful presses and bent into the desired form. The cheaper the piano, the fewer the layers or laminations. There is no such thing as a grand piano rim that is not laminated, as it would not 'stand up.' The rim with the braces underneath supports the heavy plate and the mechanism (the strings and the action) of the piano, as well as the remainder of the case and other parts.

### A Tremendous Weight

"In a five-foot, seven-inch instrument, the cast iron plate, composed of a combination of various crucible irons, weighs one hundred eighty pounds. The terrific pull of the strings is sustained by this plate and the wrest plank (in which the tuning pins are sunk). This pull is at least twelve tons, or the combined weight of twenty average automobiles. The wrest plank, which is one of the most vital parts of the piano, is also laminated and the grain of the alternate layers of wood is at right angles. Upon this wrest plank depends in large measure the ability of the piano to stay in tune.

"Another very vital part of the piano is the soundboard, which must be at once a very strong and also a very finely made piece of wood craftsmanship. The wood used in fine instruments is mountain spruce, quarter-sawn, and air and kiln-dried, so

(Continued on Page 412)

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*No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.*

Q. Enclosed find two lists of words. One has the explanation on it; the other is a list of stops that I have come across in various places. I am not familiar with these stops, so will you please give an explanation of what each is, and what it sounds like in comparison to other stops? You will also find a list of general questions enclosed.—J. C.

A. Our suggestion is that you get a copy of "Organ Stops," by Audsley, and get what information is available about stops from that source. Your list is too lengthy to be included in this column. The Atlantic City Auditorium, Convention Hall, is supposed to accommodate forty-one thousand people. So far as we know that is the largest auditorium in the world containing an organ—which was built by Midmer-Losch. The instrument is said to contain 32,913 pipes and includes a seven-manual console installed by the builder.

Q. I wish to obtain all the available information on the construction and scales and voicing of organ stops. I have constructed some stops and have had success and have examined the pipes of two organs to secure scales and voicing used for their tonalities. Will you indicate the extent and use to me of the books "Modern Organ Stops," Hunt; "The Contemporary American Organ," Barnes; "Organ Building for Amateurs," Wicks; and any other books you know of that I have not mentioned.—E. C.

A. We suggest that you examine "Organ Stops," by Audsley, for your purpose. We also suggest that you examine the books that you mention as to their adaptability to your use. We imagine "Modern Organ Stops" by Hunt would be most suitable of those you mention, but since it is published abroad it may not be available, and the Audsley work contains much information about organ stops.

Q. I have noticed information in the Organ and Choir department of THE TRUNE relative to used organs. Since there is a small congregation organizing here, contemplating a little chapel of about one hundred eighty seating capacity, the organ question will come up soon. I have been asked more or less unofficially to help look around for some used instrument priced around \$800 to \$1,000. To me this seems to be somewhat difficult, because I cannot fathom anything less than four ranks of pipes being satisfactory. Someone seems to have suggested a two-rank practice unit, but since this church is going up in a growing part of the city, and will have quite an increased membership in a year or two, I fear a two-rank unit organ will not be adequate for congregational singing. Do you think anything could be secured in a very small straight organ for under \$1,000? Or would it be better to get a unit organ? My idea is that the instrument should contain at least an Open Diapason, a Dulciana, a String and a Flute, and if necessary, unified.—A. H.

A. Your ideas as to what should be included in the organ are correct and we suggest incorporation of the ranks you name, unified under the circumstances. The builder of the two-stop units can furnish the larger instruments and we suggest that you communicate with various manufacturers, stating your needs, and requesting prices and so forth.

Q. I have been a student on the organ for six months and am also an accomplished pianist and teacher. I have an opportunity to secure an organ position if I am able to play

popular music. Can you recommend several instruction books for the organ, along these lines? Are there any books or methods in the light classical style that you can suggest?

—M. C.

A. We do not know just what is meant by "popular music" in the sense you use it. We suggest that you examine the following collections of organ music, since they might furnish your needs: "The Organ Player," Orem; "Organ Repertoire," Orem; "Album of Transcriptions," Stewart; "The Chapel Organist," Peery; "At the Console," Felton; "Organ Transcriptions," Mansfield; "Organists Offering," Orem. For instruction books we suggest "The Organ," Stainer-Kraft; "Studies in Pedal-Playing," Nilsson; "Master Studies for the Organ," Carl; and "Eight Short Preludes," Bach. All of the books mentioned may be secured through the publishers of THE ETUDE.

*Q. In playing a three-manual organ should the Great or Choir organ be used for hymns? I would also like to have the same information as that given G. J. E., about two manual reed organs in a recent issue of THE ETUDE.*

—C. R. J.

A. If the singing is of the hearty, congregational type we suggest the use of the Great organ (Swell coupled). If a lighter effect is required you might use the Choir organ instead (Swell coupled). We are sending you information about used two-manual reed organs by mail.

*Q. I notice in a recent number of THE ETUDE a question regarding pedals attached to the piano for pedal practice for organists. Information was sent directly to the inquirer. I, too, should like to have the information.*  
—V. B.

A. We suggest your advising organ builders of your desire for a pedal board to be attached to a piano or that you address the party whose name we are sending you by mail, who has a pedal board and bench available.

Q. I have an old-fashioned reed organ—Western Cottage Style, built by Carpenter, Scott and Wise, seventy-eight years ago. Am wondering if it has any value at the present time. Just recently, I heard the rumor that these organs were being rebuilt for use at broadcasting stations and elsewhere. Kindly advise.—E. G. E.

A. We are not aware of the use you mention as being made of old reed organs, and do not think that the instrument you name is of any value from that standpoint.

Q. Will you send information about used two-manual reed organs? Also, if you have any suggestions about pipe organ companies who might have small, used pipe organs at reasonable prices, or older model Hammonds or Orgatrons, would appreciate information about same. If possible, would prefer to know of companies in this vicinity (Massachusetts) so that we might see any instruments in which we might be interested.—E. L. T.

A. We are sending you by mail, list of persons with whom you can communicate relative to used reed organs. We suggest that you advise the various manufacturers of your needs, asking them to supply you with information.

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## Wartime Piano Conservation

(Continued from Page 410)

as to insure against cracking. A cracked soundboard has no effect upon the tone of a good piano unless the ribs are loose at the same time.

"The enemy of metal is moisture. The more successful you are in keeping your piano away from this, the longer your instrument will last. Rust and corrosion can ruin, in a short time, what took a long time to construct. This applies to the cheap piano as well as the fine piano. In the matter of wood, moisture, heat and cold, principally sudden changes of heat and cold, which cause irregular contraction and expansion throughout the piano, are the destructive evils.

### Problem of Heat Control

"The problem of proper heat in the home and in the studio in these days of fuel shortage may well be a matter of present concern to owners of musical instruments. Strive to avoid these changes as far as your climate and your means permit. For instance, when we had a sudden drop to sub-zero weather during the past winter, we did not permit a single piano to be shipped from our nice, warm factory in Long Island City to our equally warm warerooms in New York City. In the trip of a few miles the temperature might be reduced to cause serious injury to the instrument. Despite the great weight and strength of a fine piano, it is nevertheless a very sensitive instrument and is almost like an orchid in its susceptibility to cold. A great virtuoso violinist, when playing in a large city in hot, humid Java some years ago, had the startling experience of having his priceless Strad become unglued and fall to pieces at his feet. On his next tour he used an aluminum fiddle.

### The Hammers and Strings

"The felt in the piano is peculiarly susceptible to moisture, moths, and vermin. Of course, felt, which is, roughly speaking, another form of textile, has not the strength of wood and metal. For instance, if your piano seems to sound metallic, do not blame the strings. It may be that you have worn down the felt hammers so that they have harder surfaces and no resilience. Again, the felts in the bushings in the action, which take up lost motion and in a good piano are a very precious part of the instrument, should have special care from the tuner. These parts cannot be expected to last indefinitely.

"Pianos, when not in use, should be kept closed. This is a detail which

many people neglect. Even if a piano is not in use, it will get out of tune. It should be tuned regularly, because if it is neglected too long it is difficult to 'pull the strings' back to pitch.

"The strings of a piano are composed of steel wire—with the exception of the bass strings, which are copper wire wound around a steel core. For the duration, however, the use of copper is not permitted by the Government, and if you should break a bass string now you would have to have it replaced by a steel wire wound with soft iron. The tensile strength of the piano wire is enormous. At the World's Fair in New York, The American Steel and Wire Company had an exhibit in which a Steinway grand piano was suspended by one single string.

"There never was a time in our entire national history in which the piano was more needed in the home. With the ban on pleasure driving in the East, and the patriotic ban which good Americans all over the country are imposing upon themselves, the idea of having hearthside nights of music is gaining nation-wide recognition. Music, when played by the music lover, is one of the finest means of sublimating anxiety and worry. In Britain music has been found to be of priceless importance in the home and in the factory.

"But keep your piano in the best of shape, because it is one of your finest home possessions. There is no predictable time when you can obtain a new one, after the existing stock is exhausted.

### Early Morning Tuning

"The National Broadcasting Company and the Columbia Broadcasting System have in constant use in their New York studios about seventy-five grand pianos. These are tuned invariably every week and the tone and action are regulated every fifth week. It would be impossible to get the best results over the air without this meticulous and constant attention. Our piano tuner-technicians work upon these pianos during the only time when they are not in use, which is from 2 A. M. to about 5 A. M.

"After the war, and when this reign of terror imposed by a Dictator subsides, it is only natural for the pendulum to swing from the world calamities of to-day to a world peace which has never before existed. And in that peace, for which we are all praying, and which will come as soon as proper international adjustments can be made, we can look for a glorious revival of the arts. This cannot come, however, if the peace is a superficial one and the fires of hate are still burning in the hearts of the vanquished nations. Therefore, let the peace be a just peace. Meanwhile, in this war period, the piano in the home is one of the greatest benisons of all."

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# VIOLIN QUESTIONS

Answered by ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## The Maker Panormo

R. S.—Vincenzo Panormo, violin maker of Paris, France, 1740 to 1780 (also Sicily, Ireland, and so on), belonged to a family of violin makers, of which the last member died in 1892, in Brighton, England. He appears to have been a restless genius, and his work is in accordance with his life. Sometimes his instruments resemble Cremona master violins, and other times they look as if made by a poor hand. His favorite model was the Stradivari. His sons, Joseph, George, Louis, and Edward were also violin makers.

His labels read as follows: "Vincenzo Trusi-ano Panormo," fecit (made) Anno (year) 1745." Panormo is usually classed with the French makers of the eighteenth century.

## To Remove Rosin

G. F. D.—In the case of patches of rosin which have become impacted in the varnish of very old violins, professional violin repairers usually use very finely ground pumice stone mixed with a little oil. This should be applied very lightly at first.

## Concerning Labels

S. T. K.—Nearly all labels in Stradivarius violins, genuine and counterfeit alike, have a cross in a circle with the initials "I-H-S," signifying the initials of the Latin words, "Jesus Savior of Men." The makers of the Cremona violins were very pious. They frequently made quartets of instruments (two violins, viola and violoncello) for the monks to use in their services. 2.—The appearance of a cross on the label of a violin has nothing to do with whether it is genuine or not, as the makers of counterfeit violins also used this device on their labels. 3.—The date on the label of a violin simply indicates the year when the violin was made, and has nothing to do with the value of the violin, unless it can be proved that the date in the violin was the year when the maker made his best instruments.

## Is It a Strad?

G. J. H.—There are countless imitation Stradivarius violins in existence, but every one who owns a violin with a Strad label in it is sure that he has a genuine Strad. You can settle the matter by sending it to an experienced expert.

## Violin Woods

L. D. G.—The most famous violin makers, notably those of Cremona, seem to have preferred curly maple as the best wood for the backs of their violins; and fine, straight-grained spruce or pine, of medium or fine grain for the tops. A catalog of violins made by famous makers gives this description of a Stradivarius: The back is fashioned of two pieces of curly maple of handsome figure; the top is spruce of medium fine grain. The varnish is of an orange red color.

Another Stradivarius: The back is fashioned from two pieces of curly maple with sides to match; the top of spruce.

A Joseph Guarnerius, Cremona: Back of handsome maple, with a broad figure; the top is spruce of medium grain; varnish golden yellow color.

A Nicolas Amati, Cremona: Back, two pieces of handsome curly maple; top spruce of fine grain.

A Francesco Ruggeri, Cremona: Back, one piece of handsome curly maple, with sides to match; top, spruce of medium grain.

An Andreas Guarnerius, Cremona: Back, formed of two pieces of handsome flamed maple; top, spruce of the choicest selection for tone.

A Laurentius Guadagnini (pupil of Stradivarius): Back, one piece of curly maple, with matching sides; top, of spruce of the choicest selection.

A Nicolas Lupot, Paris: Back, one piece of flamed maple; top, spruce of medium grain; varnish of a rose red color.

All sorts of woods have been tried out for making violins, but the above description of the preferences of some of the greatest violin makers in the history of the art shows that

they considered curly maple for backs and spruce for tops the ideal woods for tone.

## Who Is the Greatest?

T. R.—It is impossible to answer your question as to who is the greatest living violinist, in a manner which would satisfy everybody, because tastes differ. However, I am of the opinion that if left to a popular vote, Jascha Heifetz would probably win as the greatest among the violinists of the present day.

## Musicians in the Navy

L. T. C.—As you come in the class of what are called conscientious "objectors" you will have little or no trouble in enlisting in the army or navy, if, as you say, you are a skilled musician, not only in theory, but also as an experienced performer on the violin and several wind instruments. A recent paragraph from the Associated Press, addressed to an inquirer from a Mid-western city, answers your question very clearly. It says: "U. S. Navy Bandmaster Howard W. Williams will be in your city in a few days to interview and test applicants as musicians for the navy. Men accepted will be enlisted as musicians, second class. Clarinets, saxophones, cornets, horns, flutes are needed, and musicians are asked to bring their instruments for the test." A large number of musicians from the "objector" class have already been enrolled as army and navy musicians. The pay is quite good, the food excellent, and these positions are ideal in every way.

## An Effective Violin Solo

M. A. R.—The *Meditation* from "Thais," by Massenet, one of the most beautiful and effective solo pieces for the violin, depends more on perfection of tone, a fine vibrato, and deep expression, than it does on technical fireworks. The "personal equation" enters so largely in an effective rendition of this piece, that it is impossible to state at what time its study should be taken up. It takes great talent to bring out all its perfections, and hence should not be attempted too soon. At a guess I should say that the young violin student should hardly attempt it with less than three or four years study. The *Meditation* is in the repertoire of all the great solo violinists. If played with the deep expression required to bring out all its beauties, it takes many years of study.

## A Violinist's Magazine

H. H. K.—I think you will find the magazine devoted to the violin and violin playing: "Violins and Violinists," published by Ernest N. Doring, 1322 Hinman Ave., Evanston, Ill. and what you want. It is published monthly, and during the year publishes a vast amount of matter of great interest to the violinist. Every violin student should keep up with the times on matters pertaining to his instrument, and in the case of violin students, the best way is to take a magazine pertaining to it. There are very few magazines in the entire world devoted exclusively to the violin.

## Encore

T. U. I.—The word *Bis* (twice) signifies that a measure, passage or section of music is to be repeated. It is also used by the French as an exclamation of applause (again) like the French word *encore* in English.

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## Band Questions and Answers

by  
William D. Revelli

### Difficulty in Tonguing

Q. I have been playing the clarinet for the past five years. The conductor of our band and fellow musicians have often complimented me upon my tone. However, I have great difficulty in tonguing. My tongue seems to be too heavy, and when I articulate I lose the quality of tone that I get when slurring. What can I do to improve my articulation?—C. B., Colorado.

A. I would suggest that you practice using the syllable "TU" for the next few weeks. This will tend to "soften" your attack and eliminate the tendency to articulate so heavily. The "DU" articulation will also improve your tone, since it will permit the breath to follow the attack. Be certain when articulating that your tongue is on the tip of the reed and retain a firm embouchure by means of a pointed but not stiff chin. Practice slowly at first. Keep the tones sustained as much as possible.

### A Sharp, Nasal Tone

Q. I am playing first trumpet in our school band. For the past few weeks I have become terribly discouraged. My tone is inclined to be nasal and sharp. For the past three years I have been playing cornet, and recently I changed to trumpet. My tone on the cornet was considered very good. Can it be that my tone can never be good so long as I play the trumpet? My trumpet is an excellent instrument and in fine condition. I have tried other trumpets but always get that nasal, sharp tone. I have been told that my embouchure is O.K. Can you offer any suggestions?—R. J., Michigan.

A. You state that you have tried various instruments. Have you tried various mouthpieces? I believe that all of your trouble lies in the fact that you are using a mouthpiece that is too shallow. I would suggest that you get a number of mouthpieces on approval. Try them out. You will find one that will respond most readily. Give it a fair trial. Play upon it for several days. Test it for ease of blowing, intonation and quality. I am certain that you will find this to be your trouble. I would suggest that you try a Bach 7C. It is a fine mouthpiece and will open up your tone.

### Plastic or Cane Reed

Q. What, in your opinion, are the relative merits of the plastic clarinet reed as compared to that of the cane reed?—B. W., Jr., North Carolina.

A. The plastic reed is as yet in an experimental stage. Many players have begun to use them and in some instances reports have been most favorable. There are several grades of plastic reeds and the results obtained depend upon the quality of the reed.

The average plastic reed tends to be a trifle harsh and too bright in quality. Its vibratory responses are not as yet satisfactory. Its advantages are: 1. consistency

of performance. 2. durability. 3. sanitation. 4. over a period of time less expensive than the cane reed.

In these days when cane reeds are so difficult to obtain, the plastic reed has an opportunity to prove its value. I believe it is especially effective with beginning clarinet classes, since it does not break, cannot be chipped and requires less care than the cane reed.

## Are You Exposing Your Pupils to Enough Good Music?

(Continued from Page 378)

III. The Instruments of the Period under consideration.

Keyboard: Clavichord and Harpsichord.

(Discussion of the virginal in England)

String: The Viol family.

Wind: The Recorders

(All of these instruments are illustrated in the above recordings. Pictures should be shown of each of them.)

The teacher must realize the vast amount of material available, especially in correlating several curricular subjects into one session. This material should extend over a number of classes; in fact, as many as the teacher finds necessary. It could even be an entire semester's project.

Country dances of the period should be discussed and the ones which are suitable and adaptable to classroom use should be taught during the physical activity periods. One which has proven popular has been the morris dance made famous in our time by Percy Grainger. *Country Gardens* or perhaps *Shepherd's Hey* could be used. There are many suggestions available in folk dance books of instruction.

Shakespeare's verses which have been set to music are ideal in this correlation, and most of them have been recorded. The Victor Company has an album of Shakespeare songs and there are numerous other examples. In advanced grades, depending on the teacher's discretion, scenes from the plays which have been recorded by great interpreters, and even entire dramas, could be heard.

Creative activity is important and can be used to great advantage. The time of Queen Elizabeth offers great possibilities and should be considered. William Byrd, her music teacher, would be a good subject for a short dramatic sketch which the pupils might improvise. Other situations will suggest additional material.

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## Grieg—Nationalist and Cosmopolitan

(Continued from Page 386)

invited Grieg to conduct a program of Grieg music at the Châtelet Theater in Paris; to which invitation the composer replied: "Like all other non-Frenchmen I am shocked at the injustice in your country and do not feel myself able to enter into any relations whatsoever with the French public." In 1903 he again was approached by Colonne, and this time he accepted. But his pro-Dreyfus letter was remembered, and hissing and shouting, as well as applause, broke forth as Grieg appeared on the platform to conduct his music. Grieg (never a rabble-fearer) simply waited until the hostile demonstration had subsided somewhat, whereupon he embarked upon the loud opening of his *In Autumn Overture*, thereby drowning out what remained of the shouting and hissing. At the end of the concert, of course, he was acclaimed with that frenetic applause which crowds reserve for those who are indifferent to them. The full story of his connection with the "Dreyfuss Affair" may be enjoyed in David Monrad-Johansen's book, "Edvard Grieg" (an English translation of which was issued in 1938 by the Princeton University Press). All interested in Grieg and his music should read this stimulating and highly informative book, which is a model of musical history.

There was in Copenhagen a Danish operatic composer who was well known for his plagiarisms. Shortly after the performance of one of his unoriginal operas, this composer dined with Grieg at the latter's hotel. During the dinner Grieg, who was always a charming host, said nothing derogatory. But when the Dane had bid his host good-bye and was looking for his umbrella, which he could not find, Grieg heard him accuse one of the hotel bellhops of having stolen it. This was too much for Grieg, who always was on the side of the "under dog." He burst forth from behind a curtain and thus admonished the surprised plagiarist, "You dare to call anyone a thief! You, who steal from us all!"

A few years before the master's death one of the world's greatest piano manufacturing houses offered to present him with a lovely grand piano, an offer which Grieg accepted. But the piano house, or their local agent, neglected to pay the import duty on the piano. This aroused in Grieg his typical Norwegian "independence," and also that blend of frugality with generosity that is so deliciously Scandinavian. "I wouldn't dream of paying import duty on a presentation piano," he declared. Forthwith he proceeded to write to a

few of his friends, saying he would be glad to pass on the piano to the one who would care to pay the import duty. So his closest friend (in the double sense of being the dearest friend as well as the nearest neighbor to "Trolldhaugen"), Frants Beyer, acquired this magnificent instrument on which I often had the pleasure of playing to the Grieg and Beyer families.

### His Love for Individuality

After one of these pianistic sessions (in which my programs ranged from Bach, Scarlatti, and folksong to the then Modernists, Debussy, Ravel, Cyril Scott, Roger Quilter, and Albeniz) Grieg praised to the skies my rendering of his own "Norwegian Folksongs, Op. 66," and "Norwegian Peasant Dances, Op. 72." The interpretation of this folk music presented no riddle to me, as it did to most conventional concert pianists, because as a folksong collector I was familiar with the traditions of English folk music in the field; and the traditions of English and Norwegian folk music are very similar. Later we were descending in the dark the steep path leading from the Beyer home to the rowboat in which Grieg was to row us (despite his asthma) across the water to "Trolldhaugen," when he suddenly stopped in his tracks and said to me in his most impulsive (but never sententious) manner, "Mind you! You don't play my folksongs according to my intentions! But don't alter anything. I love individuality."

Grieg was invited to supervise a Festival of Norwegian Music to be held in one of the larger Norwegian cities. He accepted the invitation on the condition that the Amsterdam Concertgebouw would be the orchestra employed, with Willem Mengelberg (just then rising into fame) as the conductor. This raised a storm of protest from some Norwegian musicians who wanted to know why a foreign conductor must be engaged to carry out a festival of Norwegian music. Grieg's reply was typical: "Because there is in Norway no conductor or orchestra worthy of the task, and because I consider the best service we can do for Norwegian music is to let a Norwegian audience hear it, for once, as it ought to sound."

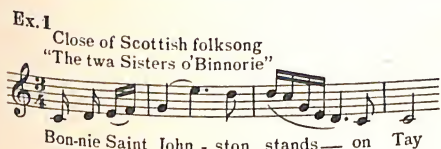
The final anecdote brings me to the important matter of Grieg's dual nature, as an ardent patriot and as a confirmed cosmopolitan. No one could ever be in doubt of his flaming "Norwegianness." I cannot remember his talking about his own music without invariably associating it with



some Norwegian purpose, such as "to carry the musical message of the Norwegian peasant into the *niveau* of art-music;" or "to write music that would tally the characteristics of Norwegian scenery;" or "to translate the austerity of Jotunheim (the Norwegian Alps) into tones;" or "to provide a Norwegian musical utterance for future generations." In the realm of politics Grieg was a fervent nationalist, all his satisfaction seeming to hinge on the independence Norway had gained in 1905 (the year before I first met him).

Yet all Grieg's family traditions and early musical background and training were cosmopolitan. Both of the families from which he sprang—the Griegs and the Hagerups—belonged to that circle of originally foreign administrative and merchant families (the English *Bulls*, the Scottish *Christies*, the Dutch *Halses*, the German *Kroepelins*, the Danish *Hagerups*) whose presence in the coastal towns, especially in Bergen, Grieg's birthplace, gives the population a character so different from that of the dwellers in the fjords, the uplands, and the mountains. His Scottish ancestor, who came to Norway in the second half of the eighteenth century, was Alexander Grieg. Grieg's father, as well as his grandfather and great-grandfather, were British Consuls in Bergen. His father repeatedly paid visits to England, Grieg himself told me. "What for?" I asked. "Partly to attend concerts and to buy music," he said.

It was then that I asked Grieg if he were aware of what seemed to be Scottish influence in his music. I cited the downward phrase (to the words, "Bonnie Saint Johnston Stands on Tay") in the Scottish folksong, *The Twa Sisters o' Binnorie*;



which Grieg repeatedly appeared to echo in some of his works. In the

*Trio* of the slow movement of the "Sonata in C minor for Violin and Piano;"



and the close of the first section of the *tranquillo* movement in the fourth of the "Symphonic Dances" for orchestra,



this similarity is evident. Also may be noted the close kinship between the *pianissimo* passage, just before the *crescendo* leading into the recapitulation of the main theme of the *Norwegian Bridal Procession*,



and the Scottish Reel, *Tullochgorum*,



not merely in the almost identical rhythm, but also in the suggestion of a drastic harmonic "shift" common to both. But Grieg knew (or remembered) nothing of such Scottish music. This does not prove, however, that his father did not bring back such Scottish types of music from his sojourns in Britain and that Grieg was not influenced by them in his impressionable years. Whence, otherwise, did he draw such influences? I know nothing in Norwegian folk music that could have provided them. As a matter of fact, Grieg's indebtedness to Norwegian folk music has been greatly exaggerated. The probability is that

(Continued on Page 418)

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## Grieg—Nationalist and Cosmopolitan

(Continued from Page 417)

he, with his vast resources of har-  
monic expressiveness and formal skill  
—drawn from his early familiarity  
with the "classic" masters of art-  
music—enriched Norwegian folk  
music in his arrangements of it far  
more than it enriched him.

An interesting commentary on the  
origins of "local color" in the folk  
arts and cultures was provided by a  
Norwegian professor, when he an-  
nounced that he had been able to  
trace every known Norwegian peasant  
costume, from every dale in Norway,  
back to some French court dress of  
the seventeenth and eighteenth cen-  
turies. The peasants had seen their  
local gentry (administrators, doctors,  
large farm-owners) wear these im-  
ported French court dresses, and had  
copied them as best they could; from  
which were gradually evolved what  
are now called "peasant costumes."  
We are prone to regard bagpipes and  
kilts as things racially characteristic  
of Highland Scotland. Yet both, we  
have been given to understand, are  
comparatively recent importations  
from France.

Those contending streams of es-  
thetic stimulation, localism, and cos-  
mopolitanism are of course implied  
in the origins and history of all the  
arts, which inherit their broad ex-  
pressiveness from cumulative cosmo-  
politan skills and traditions, and  
their individuality and originality  
from local influences. But it is easy  
to forget this and to over-emphasize,  
in one's mind, one of these two fac-  
tors. Take folksong, for instance.  
Many regard folksong as something  
that has grown, as it were, by "active  
natural causes," out of the native  
soil alone, and they see it reach-  
ing back, in its present habitat,  
into prehistoric ages. Then there is  
the other viewpoint (and one spon-  
sored by some of folksong's leading  
students) that all European folksong  
originated in Provence, at the time  
of the troubadours, as an offshoot  
of Moorish dance music in Spain, and  
thence spread North and East. Pos-  
sibly only a combination of these  
two views will ever explain the com-  
positeness of folksong.

(To be continued in the next issue.)

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# March to "The Stars and Stripes Forever"

(Continued from Page 382)

abreast—separate at front—  
return to position.

- Numbers 3 and 4 of each group do the same
- Numbers 5 and 6 and 7 and 8 repeat the same, holding swords at chest level while marching and placing them in arch when returning.

V.

A. At chord, group faces front holding swords at hilt, chest level.

- Point swords high on chord, holding swords in tent formation with right hand as illustrated below:

Fig. 9



- Mark time four counts—then revolve—turning as a wheel sixteen counts to right.
- Reverse—turn sixteen counts to left.

VI.

A. Mark time four counts.

- On chord and count of eight close ranks, assuming position of four abreast facing front.
- March by fours to front, separating at center front, right and left by twos; march across front, up sides to rear—across back and come forward in this formation:

Fig. 10



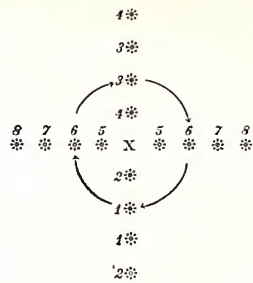
VII.

A. March in place four counts.

- Group 2-1-1-2 executes a half turn backward on count of 1, 2, 3, 4 and marks time on 5, 6, 7, 8.
- Group 4-3-3-4 makes a half turn forward at the same time.
- Group 8-7-6-5 on left turns and faces rear on 5, 6, 7, 8.
- Group 8-7-6-5 on right remains in position marking time.

B. The entire group now locks arms and is now in the position illustrated below:

Fig. 11



- They now execute the wheel forward eight counts a quarter turn, thirty-two counts complete turn.
- Reverse and execute wheel backward, taking great care in keeping even and straight lines.

VIII.

A. At completion of the wheel the boys return to original positions with eight counts.

- Mark time four counts with swords at chest.

B.

- No. 2-1-1-2 come four abreast to the front, separate as partners to right and left across front of the stage, up sides and out rear door.
- No. 4-3-3-4 come forward four abreast, separate to right and left, following 2-1 out.
- No. 5-6-5-6 close ranks with two steps in, come forward four abreast and follow 4-3 to right and left out.
- No. 7-8-7-8 close ranks with four steps in, march forward four abreast, turn left and right, and follow 5-6 up sides to rear and exit.
- This completes the drill.

*The Stars and Stripes Forever*, by John Philip Sousa (Piano Solo, Catalog Number 30111), coordinates in this manner:

Step I begins on fifth line of music and continues sixteen measures.

Step II.

A. Give chord, continue twenty measures.

B. Give chord, children spread out and march in place eight measures.

C. Give chord, draw swords and continue marching six measures.

Step III.

A. Begins on last two measures of page four.

B. Chord is given, drill sixteen measures.

C. Chord is given, upward thrust begins, lunge forward on foot.

D. Chord, swords arch four times.

Step IV.

Music begins top of page four.

A. Give chord, continue eight measures.

B. Give chord, upward arches.

Steps V, VI, VII, VIII.  
Music for steps 5, 6, 7, and 8 begins on the last two measures of page four, and page five is repeated two and one half times.

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# The Junior Etude

Edited by  
ELIZABETH A. GEST

## The Singing Butterfly

by Annette M. Lingelbach

Peter had been practicing Grieg's *Butterfly*, but no matter how hard he tried, he could not make it sound like a dainty butterfly. "Well," he exclaimed to his mother, "you'd never think that was a butterfly."

"It really should be played with a delicate touch, you know, Pete; very light and delicate. Maybe this will help you."



As she spoke she took a book from the bookcase. No, it was not a book about music—it was a book about nature, and bore the title "Strange Insects and their Stories," by Verrill. "Turn to page nine," she said. And Peter did. And there he read about some strange butterflies in Central America that sing! Yes, they make queer little musical sounds that can be heard several yards away. Some people do not think their song is very musical or melodious, and they may be right, but it is singing, just the same—just as much so as the effort of the crickets and katy-dids are.

"Now, play your Grieg piece again, but play it with imagination," said his mother. "Just imagine Grieg's *Butterfly* is a Central American one, singing quietly to some lovely flower; or in a community chorus on the branch of a tree. He's beautiful and light and delicate and gay. And your fingers will imitate him by fitting about delicately on the keys."

So Peter played with imagination, as his mother suggested. And it

worked! It worked as a good rule usually does—just like magic. His fingers flew swiftly and delicately over the keys like a butterfly winging its way through the air, and in the soft passages they sang like the butterfly singing, balanced on a lovely flower.

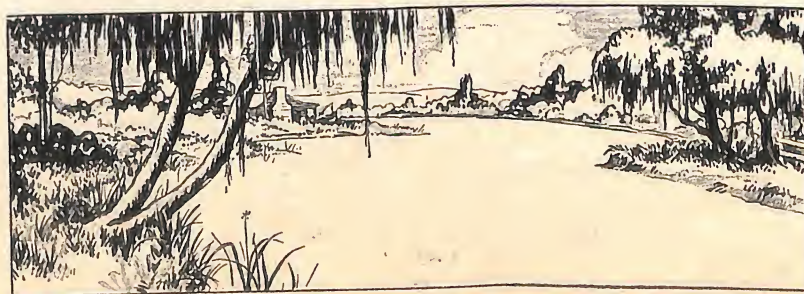
### DEAR JUNIOR ETUDE:

I am writing to tell you about our Victory Recital. How we came to think about it was through the Philadelphia Music Teachers Association's president asking the teachers to try to think of ways to raise money for defense and also to contribute toward the purchase of a Red Cross ambulance. Our piano teacher put it up to us and we thought that if we could give a recital and each pupil who played sold tickets, asking only twenty-five cents as a contribution instead of a fee, more people would come and we would make more money for the ambulance.

Then we thought if people could call their home gardens Victory Gardens, why not call our recital a Victory Recital?

It was a grand recital. Twenty pupils played and a little girl, only thirteen years old, sang most beautifully. The ages were from eight to

(Continued on next page)



The Swanee River

"FORWARD MARCH WITH MUSIC"

## The Songs of Stephen Foster

by Paul Fouquet

Bobby was picking out the tune of *Old Folks at Home* on the piano with his right hand. He did not know that Uncle John had entered the room and was listening to him. "Why don't you use your left hand too, Bobby?" he asked.

"I'm going to add the chords in a minute," answered Bobby; "it needs only the tonic, dominant, and subdominant, and that's easy."

"Good," exclaimed Uncle John, "I'm glad you can handle your keyboard harmony."

"By the way, Uncle John, I wish you'd tell me why Stephen Foster's songs are called folk songs. I thought nobody knew who wrote the folk songs."

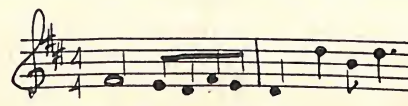
"You're right, Bobby, generally speaking. Foster's songs are called folk songs because they are so much like the real folk songs; that is, they are short, have very simple melodies, simple harmonies, and simple rhythms."

"He never wrote things like sonatas or symphonies, did he?"

"No," Uncle John replied, "he was quite content to remain a composer of simple songs. And then, besides, he never had the necessary training in the art of composition."

"I suppose from his songs, he was born in the South. Was he?"

"No, but many people have thought that, too, Bobby. He was born in Lawrenceville, Pennsylvania (now a part of Pittsburgh) on July 4, 1826."



Swanee River

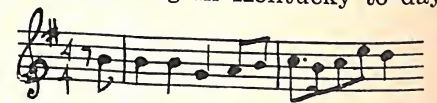
"Whee," exclaimed Bobby, "it must be fun to have your birthday on the Fourth of July. What more do you know about him?"

"Well, one day when he was seven years old he went shopping with his mother, and while she was busy he discovered a flute on one of the counters. He picked it up, and after experimenting with it found he could play a tune. Of course his mother bought the flute, and he soon learned to play it quite well. Later he learned to play the piano and he also had a

pleasing voice. Then, to please his father, he became a bookkeeper, but still continued to study music. At the age of sixteen his first published song appeared."

"What do you know about *Old Folks At Home* and *My Old Kentucky Home*?" asked Bob.

Uncle John told him: "One day he was writing a song and he wanted the name of a river with two syllables, so he and his brother consulted an atlas and found the Suwanee River in Florida. He liked the sound of that and shortened it to Swanee. Now we call the song *Swanee River*, or *Old Folks at Home*. My Old Kentucky Home was the home of his cousins, the Rowans, who were among the founders of the state of Kentucky. It was a famous old brick house, said to be the largest brick house standing in Kentucky to-day."



My Old Kentucky Home

The bricks were brought from England in 1795. This house is now a national shrine to his memory. There is also a very handsome building erected to his memory in Pittsburgh."

"But if he did not live in the South how could he write such wonderful songs about the negroes?" asked Bobby.

"Well, you know the French composer Debussy once crossed the border into Spain and returned very soon, yet he was able to write music that was typically Spanish. So it was with Foster. All that he saw of the South was what he absorbed from the Old Kentucky Home of his relatives, where he used to visit. But he liked the negroes and was able to put his feelings in music in such songs as these we have been speaking of, as well as in *Old Black Joe*; *Massa's in the Cold, Cold Ground*; and *Old Uncle Ned*."

"And didn't he ever write any gay songs?"

"Of course he did. There is *Oh, Susanna*; *The Glandy Burke*, a song about a Mississippi steamboat; *The Camptown Races*, and lots of others. These songs were popular with the old minstrel shows."

"What were they like, the minstrel shows?" asked Bobby, whose curiosity was endless.

"They were traveling shows, consisting of a chorus of black-faced men, dressed in bright-colored, swallow-tail coats and wearing big white gloves. They sang, danced, played banjos, and told funny jokes. That was all before your time, Bobby."

(Continued on next page)

THE ETUDE



(Continued)

Nowadays we have jazz and radio comedians instead!"

"Of course I don't know about those shows, but I certainly do like the songs of Stephen Foster," commented Bobby.

"Yes, they are really lovely, Bobby. You show good taste. They are not intended to be compared with the songs of Schubert, Schumann or Brahms, but for sheer, simple melodies of the folksong type we are very much indebted to the gentle, good-hearted Stephen Collins Foster."

## Mendelssohn

(Prize winner in Class A)

Because Felix Mendelssohn lived during the early part of the nineteenth century he is considered a composer of "romantic" music. One of the things he is remembered most for to-day is his revival of Bach's music. Had it not been for Mendelssohn, the works of Bach would have long been forgotten.

Mendelssohn was one of the wealthiest of the master composers and he was in every sense a gentleman. Much of his music was written by inspiration through things of nature. The fact that he wrote the *Overture to Ruy Blas* in two days shows that he was a speedy composer. All of his music, including details of orchestration, was composed mentally, though at the piano and organ he was a virtuoso.

He died young—in his late thirties; yet he contributed much to the field of fine music.  
Thelma G. Rice (Age 16),  
Maryland

## Mendelssohn

(Prize winner in Class C)

One of the greatest composers was Felix Mendelssohn, who was born in 1809 at Hamburg, Germany. At the age of four he took music lessons from his mother. The war between France and Germany caused his family to flee to Berlin. He did not like it there but called it his home. At eleven he composed his first cantata and then he began composing very rapidly; and when he was seventeen he composed "Midsummer Night's Dream." For this composition he became very famous. When he was twenty-three he married a charming wife who made him extremely happy. He died in 1847 and all of his friends mourned his death as though a king had died. I like Mendelssohn's music because it tells what he was thinking about when he wrote it.  
Allan Van Slyke (Age 10),  
New York

## March Puzzle Prize Winners:

Class A, Marian Slomka (age 15),  
New York

Class B, Janet Gervais (age 14),  
Washington

Class C, Frederick R. Smith, Jr. (age 7),  
District of Columbia

## Honorable Mention for March Puzzle:

Patricia Brewer; Shirley Nordin; Dorothee Pigeau; Fernando Rothwell; Christine Czeck; Rose Urycki; Irene Lamothe; Annette Frechette; Ingrid Erickson; Julia Cuthbertson; Mary Lawson; Jack Pettit; Arthur St. Julian Brown; Jeannine Lamothe; Esther Smith; Margaret Kline; Leona Lamothe; Tillie B. King; Jack Allen; Mark Pelligrino; Mary Peters; Dorothy Moore; Doris Jean Bendure; Catherine Welter; Leontine Daniels; Jeanette Abdalla; Mary Lou Drake; Laura Ann Hamilton; Ida R. Feitelberg; Mary Helen Tate; Bobby Duval; Jean Marie Cunningham; Ann McKenzie. Alfreda Pietak.

# Junior Club Outline No. 22

## Composers of Sonatas and Etudes

### History

- What is the form of a sonata?
- What composers come to your mind when you say the word *sonata*?
- What composers come to your mind when you say the word *Etude*?
- The sonata was developed from the suite. Some famous composers who wrote piano sonatas include Domenico Scarlatti; Carl Philip Emanuel Bach; Haydn; Mozart; Beethoven; Schumann; Schubert; Brahms. Look up the dates of any three of these composers.
- The word *Etude* means a study, and Etudes usually contain some technical difficulties. Some famous composers who wrote Etudes include Clementi; Czerny; Chopin; Liszt; MacDowell. Look up the dates of any two or these composers.

### Terms

- What is a mordent?
- Give a definition of a trill, without

demonstrating on the keyboard.

### Keyboard harmony

- An augmented triad is formed by taking a major triad and raising the fifth one half step; this gives a triad composed of two major thirds. Form an augmented triad on each degree of the chromatic scale and give the letter names of the tones used.
- Is the augmented triad formed on C spelled C-E- G-sharp or C-E-A-flat? (Answer: C-E- G-sharp, because the fifth of C major is G, and raised one half step it becomes G-sharp. Were it A-flat it would be a minor sixth instead of an augmented fifth.)

### Musical Program

An entire program of sonatas (or sonatinas) and Etudes is easy to arrange. Use plenty of Czerny Etudes and play them as musically and beautifully as possible. You will be surprised to find how lovely they can sound.

## Answers to Spelling Puzzle:

By Martha V. Binde

Ham-B-urg; N-E-w York; BO-N-N;  
Hambur-G; Pa-R-is; E-isenach; re-  
arranged give BERGEN.

## Honorable Mention for March Essays on Mendelssohn:

Katherine L. Drundale; Patricia Murphy; Janice Schulz; Marilyn Gaddis; Gertrude Powell; Patricia Brewer; Lois Ann Glessner; Virginia Drolte; Julia Cuthbertson; Marilyn Gray Dunn; Elaine Schrank; Elizabeth Lenkowski; Jackie Duncan; Catherine Welter; Doris Jean Bendure; Jeanette Mock; Evelyn Mock; Louis Bonelli; Martha Gifford; Anna Mae Slayen; Dorothy Tron; Martha W. Duval; Marlene Mattson; Franklyn Vaughn; Joan Rogier; Rose C. Beasley; Frances Flindell; Margaret Kline; Ann McKenzie; Jeanette Abdalla; Betty Sexton; Mary Alice Bennett; Patricia Wylegala.

## Junior Etude Contest

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

SUBJECT FOR THIS MONTH

## "Edvard Hagerup Grieg"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than June 22. Winners will appear in the September issue.

### CONTEST RULES

- Contributions must contain not over one hundred and fifty words.
- Name, age and class (A, B or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
- Write on one side of paper only and do not use a typewriter.
- Do not have anyone copy your work for you.
- Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
- Entries which do not meet these requirements will not be eligible for prizes.

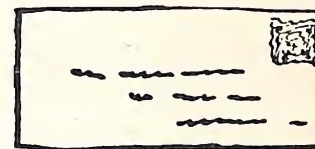
"FORWARD MARCH WITH MUSIC"

## Mendelssohn

(Prize winner in Class B)

Mendelssohn is credited with being one of the greatest musicians who ever lived. Perhaps this is realized even more so to-day when—the nation in a feverish haste and rush to turn out the weapons and implements of war—relaxation is needed as never before after a harassing and nerve-racking day is over. And what could be more tranquil and cool to the tired war worker than a soft voice singing the tender, wistful *On Wings of Song*; or an orchestral recording of the *Overture to Fingal's Cave*, wherein the music weaves and rocks like the waves it represents—so peaceful is it.

The listener does not have to be an authority of music, nor even an amateur to sit back in his easy chair, close his eyes and relax to the soothing strains of Mendelssohn's music.  
Rebecca Blumenfeld (Age 14),  
Wisconsin



(Any one wishing to answer any letters appearing in the Junior Etude may address their envelopes, Care of the Junior Etude, 1712 Chestnut Street, Philadelphia, Pennsylvania, and they will be forwarded.)

DEAR JUNIOR ETUDE:

I am writing to let you know how grateful I am to you. Through getting addresses of writers in your Letter Box I started to correspond with some pen pals from other states, and now I have made it one of my important hobbies. I have been corresponding for three years, and have made friends in many states, and I am sure they will be lasting friendships. My family is taking me to Florida, and I am stopping to meet a pen pal on the way down, and I am looking forward to this meeting.

I have been taking The ETUDE for six years, and I find it and also the Junior Etude very interesting; and I have been a winner in one of the Junior Etude puzzle contests.

From your friend,  
MARILYN HAGEN (Age 17),  
Illinois

## Victory Recital

(Continued)

eighteen. Five handsome flags, standing upright on standards about the stage of the Auditorium, made a beautiful setting for the piano and players. The flags were our National flag, the Pennsylvania State flag, the City colors of Philadelphia, a Revolutionary flag, and the Tricolor of France. These were loaned to us by a veteran military organization.

As we have not heard of any other Victory Recitals we hope that we were the first group of private piano pupils to think of it and we wanted to tell you about it because other groups of music pupils might like to give a Victory Recital for defense or for the Red Cross. It would be such fun to think of ourselves as independent groups of "Music Commandos" helping our country to fight for freedom through music.

I almost forgot to say that the auditorium was filled with our friends and we made a profit of fifty dollars above the price of the printing of programs and tickets. The auditorium was donated because the money was for the Red Cross.

Hoping that other music pupils might like to hear about our Victory Recital.

Sincerely,  
ROBERT R. TARPLEY (age 15),  
Pennsylvania.



**THE COVER FOR THIS MONTH**—As mentioned elsewhere in the editorial contents of this issue, Edvard Hagerup Grieg was born 100 years ago this month, and therefore commemorating this hundredth anniversary THE ETUDE presents some reminiscences of Grieg by the renowned pianist, conductor, and composer, Percy Grainger. Supplementing Mr. Grainger's interesting recollections is the picture used on the cover of this issue. This is believed to be the last picture taken of Edvard Grieg before his death; it was taken in late July, 1907 (Grieg died September 4, 1907 in the garden of Grieg's summer home, "Trolldhaugen" (The Hill of the Fairies), which was located just outside of Bergen, Norway (Bergen was Grieg's birthplace, and his birthday was June 15, 1843).

Our cover presents only a portion of the photograph taken in Grieg's garden. The complete photograph, which extended the scene to the right, showed seated beside Percy Grainger, Nina Grieg, the wife of Edvard Grieg, and then opposite Grieg toward the front of the table, Julius Röntgen, celebrated pianist and composer. Julius Röntgen was born in Leipzig, May 9, 1855 and died at Utrecht, September 13, 1932. After studying and concertizing in Germany, Mr. Röntgen at the age of 23 became a teacher in the Music-School at Amsterdam and from 1886 to 1898 was conductor of the Amsterdam Society for the Promotion of Music. He was an intimate friend of both Brahms and Grieg. Röntgen's father was Engelbert Röntgen, well-known violinist and violin pedagog of Holland (B.—1829, D.—1897). A son of Julius, also named Engelbert, has achieved fame for himself as a cellist and conductor both in Europe and here in America.

Grainger, who from 1900 to 1906 had toured Great Britain, New Zealand, Australia, and South Africa, winning acclaim as a concert pianist, met Grieg in London in 1906, and Grieg was very enthusiastic over the artistic virtuosity of Grainger's piano performances. When the picture on the cover of this issue was taken, the 25-year-old pianist was the summer guest of the Norwegian master composer, and they were preparing for the presentation of Grieg's "Piano Concerto" which Grainger was to play and which Grieg was to conduct at the famous Leeds (Yorkshire, England) Festival in the Fall of 1907. However, Grieg's passing early in September prevented Grieg's appearance as conductor. THE ETUDE is indebted to Mr. Grainger personally for the opportunity to reproduce this historical photograph on the cover of this issue.

**PORTRAITS OF THE WORLD'S BEST-KNOWN MUSICIANS**, with *Thumbnail Biographical Sketches*—This work will be unique among reference books by virtue of the fact that, at a moment's glance, a portrait and brief biographical data on any one of 4500 musical personalities will be available through its pages. Designed to compactly present the salient facts on the lives of composers, artists, teachers, and conductors of all countries and all times, it is now being prepared under the direction of Mr. Guy McCoy. For use in history classes, and for the assistance of lecturers, authors of articles on music, commentators, and workers in all branches of musical endeavor, this book will take its place among the most important in the reference field.

The plan of alphabetical succession will be pursued throughout, and there

# PUBLISHER'S

## A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

# NOTES

June 1943

### ADVANCE OF PUBLICATION OFFERS

*All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.*

Album of Favorite First Position Pieces— For Viola and Piano .....	.50
Ballads of Paul Bunyan—Choral Cycle Strong .....	.40
Child's Czerny .....	.25
Favorite Hymns—Piano Duet .....	.35
First Ensemble Album .....	.15
Parts, Each .....	.35
Piano Conductor .....	.60
Gems of Masterworks for the Organ. Tonner Portraits of the World's Best-Known Musicians .....	1.00
Rhapsody in D Minor .....	.50
Singing Children of the Sun .....	.20
Sixteen Short Etudes .....	.25
Thy God Reigneth—Cantata .....	.40
We're For America—Operetta Fitzgerald-Hall .....	.60

will be twenty photographs with data to a page. In the cases of American musicians, the states of birth or adoption will be given. When published, the book will be 7 by 9 inches in size.

While editorial and mechanical details are being arranged, a single copy of **PORTRAITS OF THE WORLD'S BEST-KNOWN MUSICIANS** can be ordered at the low advance of publication cash price of \$1.00. Deliveries will be made immediately after publication.

**THE CHILD'S CZERNY—Selected Studies for the Piano Beginner**—Compiled by Hugh Arnold—Well known to advanced pianists and teachers, the exercises of Carl Czerny will herein be presented so that young beginners may have the opportunity to develop good basic technic and enjoy doing it. Altogether, forty studies in easy keys will be included in this new collection. Originally written in the treble clef, these exercises have been arranged and transcribed so that they lie easily between the two hands in the bass and treble

clefs, in keeping with the modern method of presenting both clefs simultaneously. Published in the popular oblong format, the book will contain clever illustrations and titles that will appeal to the student. Teachers will recognize the work of a fine musician in the fingering and editing of Hugh Arnold.

A single copy of **THE CHILD'S CZERNY** is now offered to teachers at the special advance of publication cash price of 25 cents, postpaid. Delivery will be made as soon as the book comes from the press.

**SUMMER MUSIC STUDY AND TEACHING PLANS**—For busy musicians and teachers with full winter schedules, there are the consequential and unavoidable expenditures in mental, physical, and emotional energy. So, with the coming of summer days, it is natural that they abandon studio and recital worries, and, instead, turn their attention to relaxation and preparation for the new season ahead. At these times, however, there are wonderful opportunities to engage in such advantageous pursuits as looking over new material, reading new books on your favorite subjects, and the integration of new processes with older and more established ones.

Scanning our catalogs, we are newly impressed with the wealth of superior educational material available and the number of fine, authoritative books on musical subjects, a few of which are mentioned below. Each provides beneficial reading matter set down in clear language by a specialist and convincingly explained so that the reader cannot fail to absorb its message. Among those pianists will enjoy are: *What Every Piano Pupil Should Know*—Hamilton; *Piano Playing with Questions Answered*—Hofmann; *Great Pianists on Piano Playing*—Cooke; *Piano Music: Its Composers and Characteristics*—Hamilton; *Piano Teaching: Its Principles and Problems*—Hamilton; *The Shortest Way to Pianistic Perfection*—Leimer-Gieseke; *How a Dependable Piano Technic was Won*—Brower; and *The Pianist's Thumb*—Wells.

Vocal students will profit by reading: *The Singer's Handbook*—Samoiloff; *Fundamentals of Voice Training*—Clippinger; *Clearcut Speech in Song*—Rogers; *What Every Vocal Student Should Know*—Douty; *The Head Voice and Other Prob-*

*lems*—Clippinger; *Great Singers on the Art of Singing*—Cooke; *Resonance in Singing and Speaking*—Fillebrown; *Your Voice and You*—Rogers; and *Commonplaces of Vocal Art*—Russell.

Music educators will find stimulation in: *The Art of a Cappella Singing*—Smallman and Wilcox; *Essentials in Conducting*—Gehrckens; *Choir and Chorus Conducting*—Wodell; *Instrumental Music in the Public Schools*—Normann; *Games and Dances*—Stecher and Mueller; *The Gist of Sight-Singing*—Lewis; *History of Public School Music*—Berge; *The Music Supervisor*—Tapper; *Preparation and Presentation of the Operetta*—Beach; *School Orchestras and Bands*—Woods; *The Training of Boys' Voices*—Johnson; *Psychology for the Music Teacher*—Swisher; and *Light Opera Production*—Burrows.

Harmony students will be especially interested in: *Bach's Harmonic Progressions*—Gannett; *Harmony Simplified*—York; *New Harmonic Devices*—Miller; *Harmony Book for Beginners*—Orem; *Theory and Composition of Music*—Orem; *Elementary Music Theory*—Smith; *Practical Music Theory*—Dickey and French; *The Robyn-Hanks Harmony Books*; *Harmony for Ear, Eye, and Keyboard*—Heacock; and *Keyboard Harmony for Juniors*—Gest.

The layman-enthusiast will delight in reading: *The Fundamentals of Music*—Gehrckens; *From Song to Symphony*—Mason; *Musical Instruments*—Kelly; *Epochs in Musical Progress*—Hamilton; *Masters of the Symphony*—Goetschius, which constitute the special course in Music Appreciation outlined by the National Federation of Music Clubs. Too, there are the fine *Standard History of Music*—Cooke; *Outlines of Music History*—Hamilton; *A Complete History of Music*—Baltzell; *Young People's Illustrated History of Music*—Macy; *Music of the Pilgrims*—Pratt; *Introduction to Music Appreciation and History*—Moyer; *The Listener's Book on Harmony*—Abbott; and *Why We Love Music*—Seashore.

**FAVORITE HYMNS—in Easy Arrangements for Piano Duet**—Compiled and Arranged by Ada Richter—One of the most remarkable success stories of the present day is that of Ada Richter. Endowed with rich musical gifts, accomplished as a piano virtuoso, and always comprehending in her activities as a teacher, she, within a comparatively short time, also has achieved prominence as a composer and arranger for young pianists. From the time when her first pieces and arrangements appeared in print, her name has come more and more to stand for excellence of musicianship in the minds of teachers everywhere. Today she occupies a preeminent place in the field of piano education.

One of Mrs. Richter's most outstanding books has been **MY OWN HYMN BOOK**. Its record of sales will establish this fact. Now, in view of this success, it has been decided to publish a similar collection for four hands, in which simple, playable, and always effective duet versions of the favorite hymns will be found. The primo and secondo parts will be of about the same difficulty, so that students can learn them all with equal ease. An added advantage will be the inclusion of a verse of each hymn, a feature which will make the duets useful in accompanying congregational singing when desired.

Among the twenty popular hymns to be included in this new collection are: *Praise*



While this attractive book is being made ready, a single copy may be ordered at the special advance of publication cash price of 35 cents, postpaid. The sale, however, will be limited to the United States and its possessions.



**GEMS OF MASTERWORKS FOR THE ORGAN**—*Compiled and Arranged by Paul Tonner*—Here indeed is an excellent collection of arrangements of masterworks eminently suitable for the beginning organist. The special feature of this book, the fact that it is written on two staves, eliminates for the beginner the necessity of reading at once from the usual three stave organ music. Performers on small organs will also welcome this book as a very worth-while addition to their libraries. Great care has been taken to provide suitable registration for the small two manual and pedal organ, as well as for the Hammond Organ. Those organists fortunate in having larger instruments may, of course, make adaptations to meet their own needs.

The music has been carefully selected from the works of the masters, and only such selections which lend themselves easily to the medium of the small organ have been selected to appear in this volume. The content of this book is suitable for use in the church or in the home, and contains over thirty selections and excerpts from the works of such masters as Mendelssohn, Sibelius, Brahms, J. S. Bach, J. C. Bach, Handel, Tschaiikowsky, Mozart, Chopin, Schumann, Franck, and Liszt. Careful arranging and editing make this volume one of the most outstanding of its kind and organists everywhere will agree that "It is just what I am looking for."

This book may be ordered now at our special advance of publication cash price of 60 cents, postpaid. Delivery will be made immediately after the book comes off the press. Due to copyright restrictions, the sale of this book will be confined to the U. S. and its possessions.



**SIXTEEN SHORT ETUDES** *for Technic and Phrasing*, by Cedric W. Lemont—The already familiar *Facile Fingers*, *Ten Short Melodious Studies*, and *Eighteen Short Etudes for Technic and Style*, as well as many delightful, melodious pieces make unnecessary an introduction to their composer, Cedric W. Lemont. The publishers are pleased to present **SIXTEEN SHORT ETUDES** as an outstanding addition to the "Music Mastery Series." Placed in the easier major and minor keys, such third and fourth grade problems as the following are presented: rapidly repeated notes, legato thirds and sixths, left and right hand octaves, arpeggios for left and right hand and divided between the two hands, rapid scale passages for left and right hands, chord studies, embellishments, problems of phrasing, and melody work sustained against an arpeggiated accompaniment.

Written for young students by a composer who understands children and who also is a thorough musician, this collection will prove a highly desirable acquisition. A single copy may now be ordered at the special advance of publication cash price of 25 cents, postpaid.

**THY GOD REIGNETH—***A General Cantata for the Volunteer Choir*, by Lawrence Keating—The response of choir leaders to the Christmas and Easter cantatas by Lawrence Keating has been so favorable that Mr. Keating has been prevailed upon to prepare this non-seasonal work for general use. As in his other cantatas, the text has been selected and written by Mrs. Elsie Duncan Yale, who has many times demonstrated her abilities in this field.

The subject matter of the cantata may be gleaned from the titles of the various musical numbers. The work opens with a chorus, *Thy God Reigneth*; followed by *The Stars*, for soprano and chorus; *The Sun*, tenor recitative and aria; *The Sea is His*, for men's chorus; *Peace, Be Still*, for alto solo; *O Forest Fair*, trio of women's voices; *The Valleys*, chorus; *O Purple Hills*, soprano and alto duet; *The Lilies*, solo for baritone; *O Fear Not, Ye Who Trust Him*, chorus; *Forget Not God*, solo for soprano; and a final chorus, *Reign O'er Our Lives*. Interspersed between the numbers are occasional Scripture passages which may be read by the pastor or by a special narrator.

The musical requirements are well within the capabilities of the average volunteer choir of untrained voices and the solos are within an easy range and present no vocal difficulties.

Single-reference copies of this new cantata may now be ordered at our special advance of publication cash price of 40 cents, postpaid.



**BALLADS OF PAUL BUNYAN—Choral Cycle** for Mixed Voices and Narrator; *Ballads by Ethel Louise Knox, Music by May A. Strong—*Paul Bunyan, mythical figure of the lumber camps of North America, developed by the fertile imaginations and loquacious tongues of the early lumberjacks as they sat by roaring fires in snow-bound bunk-houses, is a picturesque character in our American folklore. A “superman” of mighty prowess and prodigious appetite, he was at once the idol and the inspiration of the logger, arousing him to greater flights of fancy as evidenced in the stories concerning him, many of which are wild and extravagant. This choral cycle is based on the episodes “The Winter of the Blue Snow” and “The Death of Paul’s Moose-Hound, *Niagara,*” some of the best.

This unusual work is scored for a chorus of mixed voices, a baritone narrator, and piano. The voice parts are well written throughout, and special care has been taken to keep them well within the range of the average choral group. Hence, this cycle should prove to be very popular with many high-school choral organizations.

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**ALBUM OF FAVORITE FIRST POSITION  
PIECES FOR VIOLA AND PIANO**—This book, in its original form for violin and piano, has enjoyed great popularity among violinists and violin teachers, and is now being made available to the many young viola players throughout the country. Since the paucity of good material for the viola has always been deplored, this book will be hailed by teachers and pupils as a notable addition to the repertoire of the instrument.

This collection of easy study and rec-

reational pieces was edited for viola by August Molzer, an experienced performer and teacher of the viola, whose knowledge and musicianship make him admirably qualified to prepare a work of this kind. The collection contains twenty-two interesting pieces, including compositions by such noteworthy composers as Greenwald, Kern, Quiros, Zimmerman, Franklin, Haesche, Papini, and Tournour.

While this book is in the process of being published, a single copy (complete with piano accompaniment) may be ordered at our special advance of publication cash price of 50 cents, postpaid. Copyright restrictions limit the sale of this book to the United States and its possessions.



**SINGING CHILDREN OF THE SUN—***A Book of Indian Songs for Unison Singing—By*  
**Thurlow Lieurance—**Dr. Lieurance's tireless efforts in behalf of American Indian music, and his notable achievements as composer, adapter, and all-around champion of this native art have won him an enviable place. Friend of the Red-Man, student of his lore, and interpreter of his philosophy, he for years has allied himself with the interests of these people. In so doing, not only has he won the gratitude of his tribal friends, but also the full appreciation of a nationwide audience.

Dr. Lieurance's new book will represent the unusual among community song collections, since its content will be made up entirely of native Indian tunes. In the familiar community song book format, and with its interesting material arranged for unison singing, it will find ready acceptance for use in homes and schools, at community gatherings, rallies, assemblies of various kinds, and in all events in which community singing has a part.

The sixteen songs in SINGING CHILDREN OF THE SUN will include: *By Singing Waters*; *Wi-um*; *Chant of the Corn Grinders*; *Where the Blue Heron Nests*; *Love Song*; *Ski-bi-bi-la*; and *By the Waters of Minnetonka*. Also there will be several of Dr. Lieurance's songs as yet unpublished. These are: *Leaf Bird*; *Spring Along the Yellowstone*; *Indian Love Song*; and *It is Spring*.

While the publication details are being cared for, a single copy of this book can be reserved for the low advance of publication cash price of 20 cents, postpaid. Deliveries will be made as soon as the books are received from the press.



**RHAPSODY IN D MINOR, For Solo Piano and Orchestra, by Ralph Federer—ETUDE** readers who have admired the many melodious piano compositions of Ralph Federer which have appeared in the music section from time to time will be interested in the announcement of the early publication of this new major work for solo piano with orchestra or second piano accompaniment.

RHAPSODY IN D MINOR has been cast in one movement but offers a variety of tempi rivaling a concerto. Opening with an impressive *Adagio* in common time, the work quickly moves into an intriguing *Molto Moderato* with the melody given to the accompaniment, the solo piano featuring massive chord formations and arpeggio figurations. Then the soloist follows with an unaccompanied *Andantino Religioso* in three-four rhythm, later taken up by the orchestra, with brilliant octave figurations in the solo. The high

point of the *Rhapsody* is reached in the lovely *Andante con Moto*, a lyric *cantabile* melody of moving beauty, presented first by the solo piano, then taken up by the orchestra. The work closes with a fiery *Allegro*, combining the resources of the full orchestra and soloist. The time of performance is seven minutes and thirty seconds.

The solo part is not too difficult for the average competent pianist and the orchestra parts, which will be available on a rental basis, are well within the capabilities of school players. In the printed copy, now being prepared for publication, the orchestral accompaniment is arranged for second piano in score form, and two copies are included under one cover, so that the work may be performed as a two piano, four hand composition if desired.

A first-from-the-press copy of this novel work may be assured by ordering now, at our special advance of publication cash price of 50 cents postpaid, the piano part (which price includes the necessary two copies, in score).



WE'RE FOR AMERICA, *Operetta In Two Acts—Music and Lyrics by Marian Hall, Book by Thecla Fitzgerald*—Long after the curtain has fallen on a successful performance of WE'RE FOR AMERICA, the haunting melody of the title song, *We're for America*, and of *Live by Your Heart, I'm Only A Mortal Man*, and *Let's Co-operate* will ring in the ears of the audience, as will the lesson of the necessity of cooperation for the betterment of school and country remain in their hearts. Romance, mystery, and humor abound in this up-to-date story of a refugee girl and a song contest which arrive simultaneously on the campus of Livermore Junior College. The clever lines of the libretto make an excellent background for sparkling rhythms, melodic solos, and original choruses gratifying enough to please the most discerning audience.

The staging of *WE'RE FOR AMERICA* may be done very simply without any great expense as the settings are not pretentious and the costumes are those found on the average campus. Appropriate for use by high school, college, and amateur groups, no great demands are made on the chorus or soloists, but the results will justify all effort expended in the production. There are twelve principal roles, including five sopranos, two mezzo-sopranos, one contralto, two tenors, one baritone, and one bass, in addition to several speaking parts.

A single copy of this praise-winning operetta may now be ordered at the special advance of publication cash price of 60 cents. Delivery will be made as soon as published.



**FIRST ENSEMBLE ALBUM**—*For All Band and Orchestra Instruments—Arranged by Howard S. Monger*—Compiled and arranged with an eye to its adaptability for use by many varied groups of instruments from duet to band and orchestra groups, the **FIRST ENSEMBLE ALBUM** will fill the needs of any ensemble combination. Most of the parts will appear in score with three others, making four harmony parts; designated as A, B, C, and D. These four parts will conform in each book so that the A part of one instrumental group may be played with the B part of another section to make a duet, or the A, B, C parts to form a trio, or A, B, C D parts to form a quartet.



# FIRST ENSEMBLE ALBUM—Cont.

Doubling up may be done to form full band or orchestra ensembles. The parts will take care of all band and orchestra instruments, including Flutes, B-flat Clarinets (Bass Clarinet ad lib), B-flat Trumpets (Cornets), E-flat Alto Saxophones (E-flat Baritone Saxophone ad lib), Trombones or Baritones, F-Horns (Altos or Mellophones), Violins, Violas, and Cellos. Books with two harmony parts will be provided for D-flat Piccolos, Oboes, Bassoons, B-flat Saxophones, and E-flat Clarinets. One book will include the parts for String Bass, Tubas and Bases, and the Percussion book will have parts for Drums, Timpani, and Bell Lyra. The Piano Book (Conductor's Score) provides excellent suggestions for the formation of ensemble groups.

The contents include the *Largo* by Dvorak; *Theme from Sibelius* "Finlandia;" the *Skater's Waltz* of Waldteufel; *Home on the Range*; *Dark Eyes*; *Juanita*; *Country Gardens*; *Aloha Oe* and eleven others, all arranged by Howard S. Monger, successful music educator and skilled musician of Chicago.

An order may be placed now for a single set of these books at the special advance of publication cash price of 15 cents for each instrumental book, and 35 cents for the Conductor's Score (Piano Book). Due to copyright restrictions, the sale of this collection is limited to the United States and its possessions.

**ADVANCE OF PUBLICATION OFFER WITHDRAWN**—The addition to the Publisher's catalog of a work that presents a new idea in music education usually creates a demand from teachers for more material of like character. When the co-authors first presented their clever little book *THE CHILD MOZART*, some months since, the Publishers immediately began to receive requests for more "Childhood Days of Famous Composers" books. This month they are pleased to announce the publication of *THE CHILD BACH* which for sometime has been offered in these notes at a special advance of publication price. This offer now is withdrawn and teachers, parents and others interested in the musical education of young folk can obtain copies of the book at their local music store or by sending to the Publishers. Copies may be had for examination, of course.

**Childhood Days of Famous Composers—The Child Bach** by Lottie Ellsworth Coit and Ruth Bampton, the second book in the series, presents interesting biographical material, simply told, of the great composer interspersed in which there are easy-to-play pieces and arrangements from the master's writings, all charmingly illustrated. The pieces may be assigned separately to pupils either in private or class teaching in which case the biographical data will prove an incentive to faithful practice. Class piano teachers will find the book especially useful as the four solo pieces and one duet may be allotted to different pupils and when learned can be combined with the story and presented in dramatized form. Full directions for such use are given in the book. Price, 35 cents.

**MAKE-A-NEW-ETUDE-FRIEND TRIAL OFFER**—Every year *THE ETUDE* offers its subscribers the opportunity to acquaint their musical friends with the delights and inspiration of this world predominant musical publication. The offer is repeated again this year and is good only during June, July, and August.

# Next Month



DEANNA DURBIN

## DEANNA DURBIN'S DEBT TO MUSIC

The ever enchanting Deanna Durbin tells how, through her musical studies, she earned her way to wealth, joy, and fame, in a wonderful "pep" article, "Music Gave Me a Career." It is just the kind of midsummer inspiration that students and teachers need at this season of the year.

## DEEMS TAYLOR AND ASCAP'S NEW DEVELOPMENT

Mr. Deems Taylor, noted American composer and radio commentator, now President of the American Society of Composers, Authors and Publishers, which is playing such a large rôle in American musical affairs, tells of the new ideals and methods designed to extend the fine work that this organization has been doing.

## THE ARTISTIC POSSIBILITIES OF "GOOD JAZZ"

Raymond Scott is probably "top notch" in the cultivation of modern Jazz arrangements. The *Etude* is not committed to Jazz in any sense, but we know that our readers have an open-minded curiosity to know what is going on in this field. You have heard over the radio Mr. Scott's treatment of Mozart's little Sonata entitled, *In an Eighteenth Century Drawing Room*.

## A STRING APPROACH TO MOZART

Joseph Szigeti, eminent violinist and Mozart interpreter, gives exceedingly clear and practical ideas upon the special preparation for the playing of this master. It is a most penetrating and informative article.

## THE GRAINGER-GRIEG ANNIVERSARY SERIES

We asked Percy Grainger, keen and vital to his finger tips, for a two-thousand word article about his illustrious mentor, Edvard Grieg. In his enthusiasm he sent us five thousand words for this hundredth anniversary of the Norwegian master. Wartime paper restrictions make it impossible to do other than print this in installments, as we do not want our readers to miss a word of this memorable article.

For only 35 cents, a trial subscription of three issues will give your musical friends a generous glimpse into the unsurpassed value to be had in a year's subscription to the magazine. Any friend interested in music whether as a teacher or student, or just as a lover of good music, will appreciate your giving him this opportunity to know *THE ETUDE* . . . and then perhaps there are some special friends to whom you would like to give a little personal remembrance. Certainly nothing would be more appropriate or represent a better value than one of these Trial Subscriptions at 35 cents.

# Rachmaninoff Left Priceless Recordings

(Continued from Page 369)

appreciable qualities, even though we reluctantly place it second in the list of recordings.

**Shostakovich: Concerto for Piano and Orchestra, Op. 35;** Eileen Joyce (piano) and the Halle Orchestra, direction of Leslie Heward. Columbia set 527.

This is an early work of Shostakovich and its mood is generally one of brashness. Its reflective, improvisatory middle section is hardly long enough to alter this impression.

**Oratorio Arias: The Creation—Recit. and Aria, With Verdure Clad and Recit. and Aria, On Mighty Pens (Haydn); The Messiah—Rejoice Greatly, O Daughter of Zion and I Know that My Redeemer Liveth;** sung by Eleanor Steber (soprano) with the Victor Symphony Orchestra, conducted by Charles O'Connell. Victor set DM-927.

**Songs of Lidice (Czech Folk Songs);** Jarmila Novotná (soprano) and Jan Masaryk (piano). Victor set 936.

As a memorial to the people of the ill-fated town of Lidice, the artists here have made this album. Mme. Novotná and Mr. Masaryk, the latter now Foreign Minister of the Czechoslovakian Government in exile and a son of the late Czech president, knew the town of Lidice well. There are fifteen songs here, and most of them are lovely folk melodies of universal appeal. Both artists do justice to them, and the recording is excellently contrived.

# Long Range Plans for Radio Music

(Continued from Page 370)

plans an all-Mendelssohn program featuring Ania Dorfmann, pianist. Another program will feature Sascha Jacobson, the violinist, and in a later broadcast Dr. Black aims to revive the practically never-heard "Second Symphony" by Saint-Saëns.

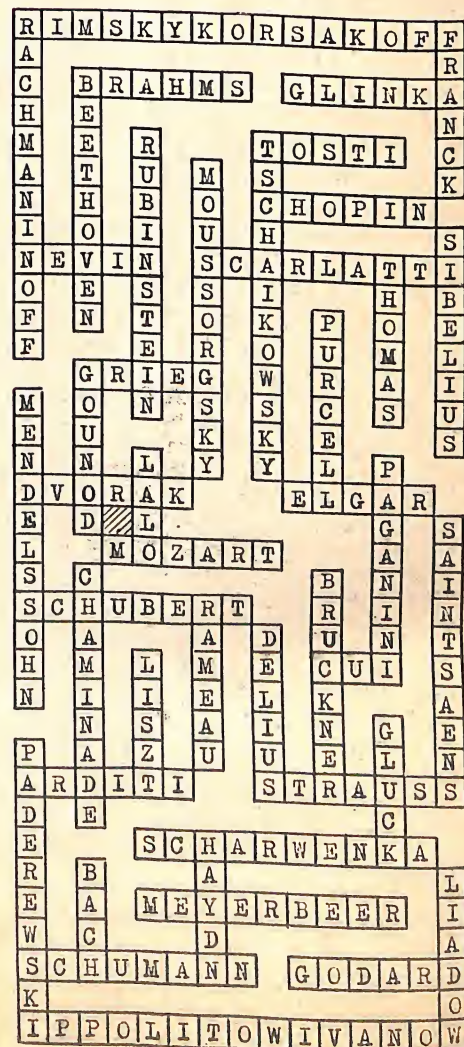
Howard Barlow has taken over the activities of conducting the programs of the Columbia Broadcasting Symphony Orchestra in place of those of the Philharmonic-Symphony Orchestra, heard during the winter season on Sundays. Although not all the details of the Sunday afternoon schedule were completed at the time of writing, the conductor pointed out that the Columbia Broadcasting Symphony Orchestra nevertheless was looking forward to what he expected would be the busiest and most stimulating of its sixteen seasons.

"There was a time when people believed that summer was the season for light music," Mr. Barlow said, "that so-called 'serious compositions' were to be cast aside along with topcoats and tuxedos for a few months,

and then resumed in October. Radio broadcasts, such summer series as those given at the Lewisohn Stadium in New York, in Robin Hood Dell in Philadelphia, in Hollywood Bowl in California, and in innumerable other places—these, coupled with the public's increasingly urgent demand for more and more fine music in times of stress, have shattered the once prevalent notion.

"And so we are building programs that we think are as serious in content and as progressive as any heard in the concert halls or on the air during winter months. A notable array of soloists is appearing this year with the Columbia Broadcasting Symphony. Robert Casadesu, for example, is to play Beethoven's 'Emperor Concerto;' Marjorie Lawrence will be heard in Wagnerian excerpts, including the *Immolation Scene* from 'Götterdämmerung.' A Russian program is planned with Alexander Kipnis as soloist in one or two scenes from 'Boris Godounow.' And among other soloists there will be Rudolf Serkin, Eileen Farrell, Rudolph Firkušny, and J. M. Sanromá."

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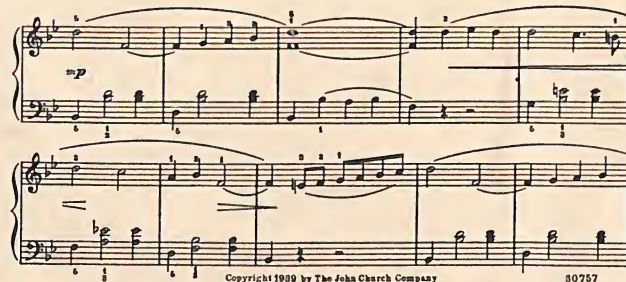


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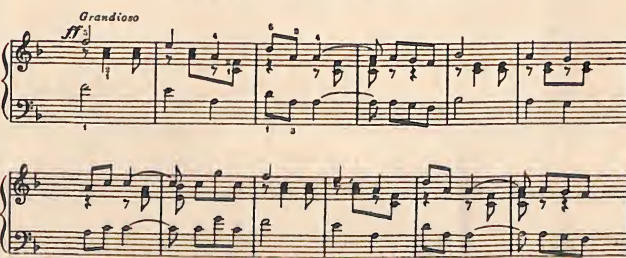


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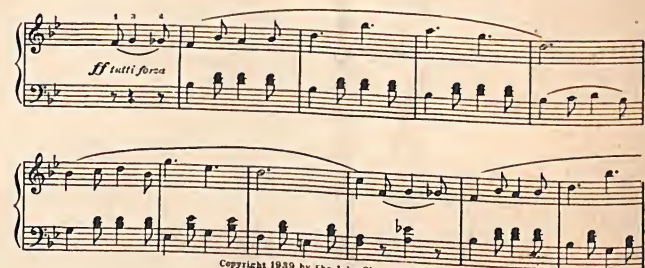


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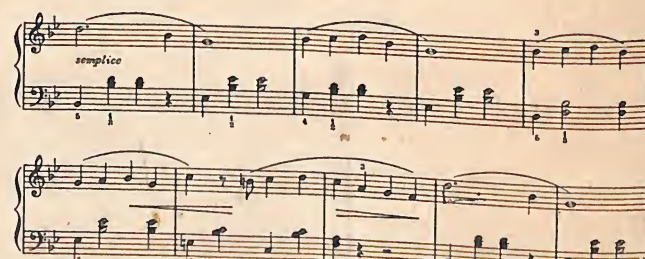


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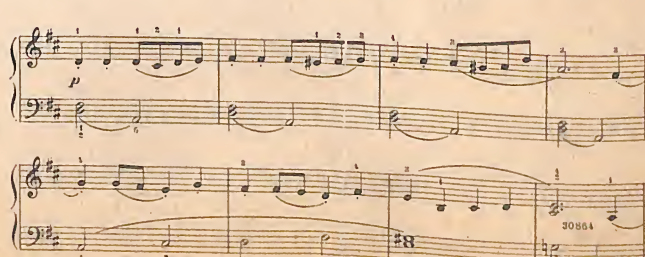


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